HIT PARADE

INSIDE QUEEN CENTERFOLD

CHARLTON $1.00 MAY 1978
CDC 00045
PUBLICATIONS

LINDA RONSTADT
NO DOORKNOBS AND OTHER DOMESTIC SECRETS

NEIL YOUNG
LOVE IN THE DARK DECADE

ELO
LIGHT ROCK GLOWS GOLD

BLUE OYSTER CULT
PHASE 3: ON THE ROAD

HALL AND OATES
ALONE TOGETHER

UK PUNK UPDATE
LISA ROBINSON ON LOCATION

BOWIE
HIS TOUR DATES

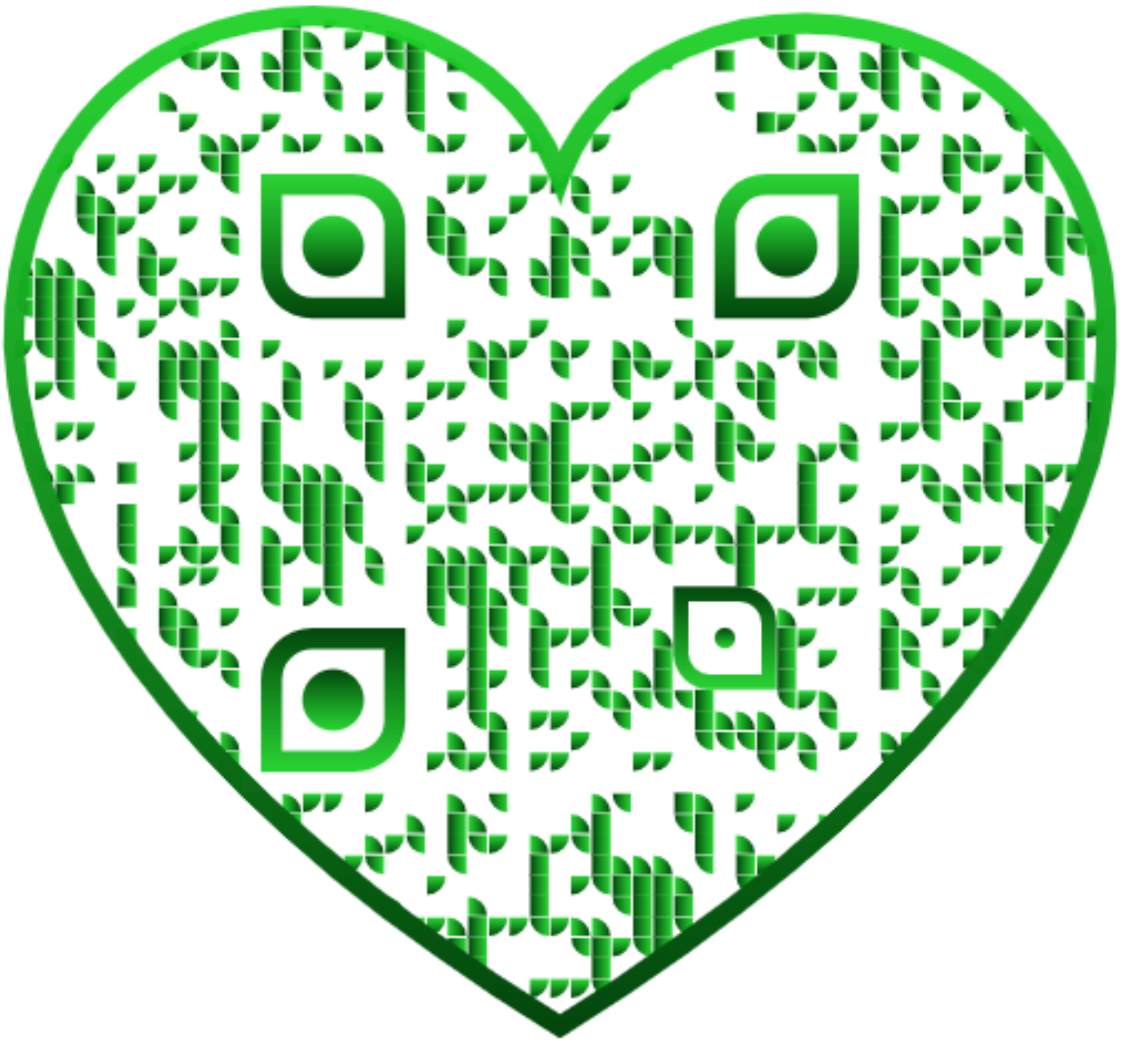
PATTI SMITH
TILL VICTORY

THE BABYS
THE TIME HAS COME

WORDS TO THE LATEST HIT SONGS!

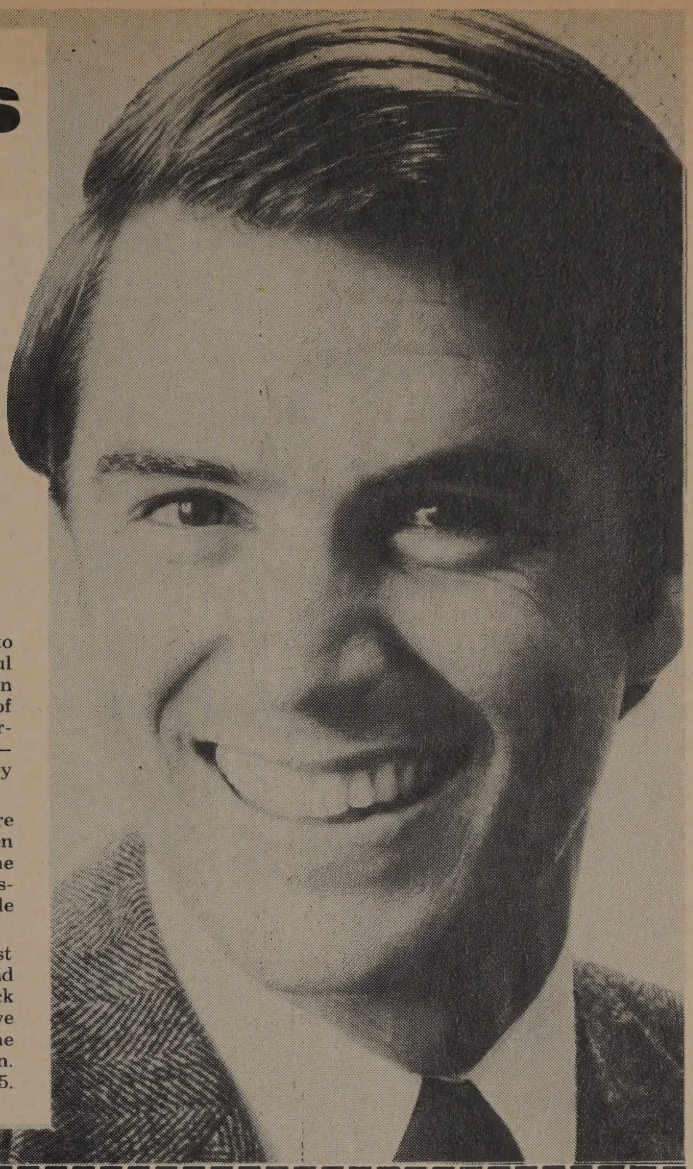
KISS
TO THE RESCUE

0 72246 00045 05
00045



The Heat's On...
"WHITE HOT"
The scorching new album
from
ANGEL
Produced by Eddie Leonetti
on
Casablanca Record and FilmWorks, Inc.
toby
ORGANIZATION, INC.

"Look who's smiling now!"



Sometimes a man sets his ambitions high enough to make skeptics smile. But how often he gets the last laugh! One of LaSalle's more successful graduates writes: "My employer was aware of my enrollment and graduation, and it had a great deal to do with my recent pay increase and change of title. My thanks to LaSalle."

The words in quotes come directly from a report sent to us January 1976 by one of LaSalle's more successful graduates. LaSalle files contain many letters from men and women who have moved ahead with the help of LaSalle training. You, too, can prepare for the opportunity of your choice through LaSalle home study – without interfering with your present work – and by devoting only a little of your spare time.

LaSalle has been a leader in home education for more than sixty years, enrolling over 2,000,000 ambitious men and women in its many courses. You study under the supervision of LaSalle's experienced faculty. Upon satisfactory completion of your study, you receive the LaSalle diploma – a respected credential.

Mailing the LaSalle coupon below may be the first step toward preparing yourself for a better future, and the many good things that go with success. Simply check the program in which you are most interested, and we will mail you a valuable free booklet describing the opportunities in that field. There is no obligation. LaSalle, 417 S. Dearborn Street, Chicago, Illinois 60605.

© 1973 LaSalle Extension University

LA SALLE EXTENSION UNIVERSITY

A Correspondence Institution • **417 S. Dearborn Street, Dept. 53-015, Chicago, Illinois 60605**

Please send me, without obligation, FREE booklet and information on the one field I have checked below:

ACCOUNTING
☐ General Accounting
☐ Advanced Accounting
☐ CPA Review

BUSINESS MANAGEMENT
☐ Complete Training

STENOTYPE
☐ Machine Shorthand

REAL ESTATE
☐ Complete Training

WRITING
☐ Fiction ☐ Non-Fiction

ELECTRONICS
☐ FCC License

DIESEL MECHANICS
☐ Maintenance & Repair

HIGH SCHOOL
☐ Diploma Program

AIR CONDITIONING
☐ Service & Repair

TRAFFIC & TRANSPORTATION
☐ Complete Training

INTERIOR DECORATING
☐ Complete Training

DENTAL OFFICE ASSISTANT
☐ Basic Training

PERSONNEL MANAGEMENT
☐ Complete Training

SUPERVISORY MANAGEMENT
☐ Management Skills

RESTAURANT MANAGEMENT
☐ Management Training

DRAFTING
☐ Complete Training

COMPUTER PROGRAMMING
☐ Basic Training

MUSIC INSTRUCTION**
☐ Piano ☐ Guitar
☐ Spinet Organ

ART TRAINING**
☐ Complete Training

**Non-diploma course. No submissions required.

Law Training
☐ Law for Executive Leadership*
☐ Law for Police Officers*
*No state accepts any law home study course, including LaSalle's, as sufficient education to qualify for admission to practice law.

SECRETARIAL
☐ Complete Training

BANKING & FINANCE
☐ Management Training

HOTEL/MOTEL
☐ Operations Training

SMALL BUSINESS MANAGEMENT
☐ Starting a Business
☐ Managing a Business

ADMINISTRATIVE ASSISTANT
☐ Exec. Secretarial Skills

ASSOCIATE IN BUSINESS DEGREE
☐ Business Management
☐ Accounting
☐ Banking & Finance
☐ Hotel & Restaurant Administration

BACHELOR of SCIENCE DEGREE
☐ Commerce & Social Studies

00D

Mr.
Mrs. ..... Age ....
Miss *(Circle title and please print)*

Address ..... Apt. No. ....

City & State ..... Zip 25

HIT PARADER

Publisher/John Santangelo, Jr.
Editor/Lisa Robinson
Asst. Editor/Deane Zimmerman
Art Director/Lou D'Amico
No. 166
May 1978
Member ABC Audit Bureau of Circulations

5 **HALL AND OATES: ALONE TOGETHER**
Daryl plans solo album, John puts his off but they're not breaking up
by L. Robinson

6 **ROCK & ROLL HOTLINE**
The Bowie / Devo connection, Patti Smith, E,W&F, Elvis Costello, Joey Ramone, Zeppelin...

10 **BLUE OYSTER CULT**
On The Road Phase 3 Bits & Pieces with the members of an original "heavy metal" band...
by Joseph Rose

12 **WE READ YOUR MAIL**
Kiss, Stones, Yes, Bruce Springsteen

14 **SPINADDICT - RECORD REVIEWS**
Sex Pistols, ELP, Stevie Wonder, Ray Davies, Rod Stewart, Eddie & The Hot Rods, Queen
by James Spina

17 **KISS: THE CONQUERING HEROES**
Gene, Paul, Ace and Peter To The Rescue
by Legs McNeil

COLOR PHOTO CREDITS

Front Cover - Kiss/by Barry Levine/Mirage. Pg. 25 - Neil Young/by Neal Preston/Mirage. Pg. 31 - The Babys/by Lynn Goldsmith. Pg. 32 - Queen/by Richard E. Aaron. Pg. 36 - ELO/by Richard Creamer.

20 **GRAHAM PARKER AND THE RUMOUR**
They enjoy breaking the rules
by Jim Girard

24 **NEIL YOUNG'S DECADE**
Six sides of lovely gloom
by Stephen Demorest

26 **UK PUNK UPDATE**
Lisa Robinson's Report on Generation X, The Clash, Pistols, Don Letts' film & more
by L. Robinson

31 **THE BABYS: INTERVIEW WITH MICHAEL CORBY**
"This Is An Adventure", he says...
by D. Zimmerman

32 **CENTERFOLD - QUEEN**

34 **THE HIT PARADER INTERVIEW: LINDA RONSTADT, PART II**
Linda talks more about life on the road, changes, working with Dolly ... & more...
by L. Robinson

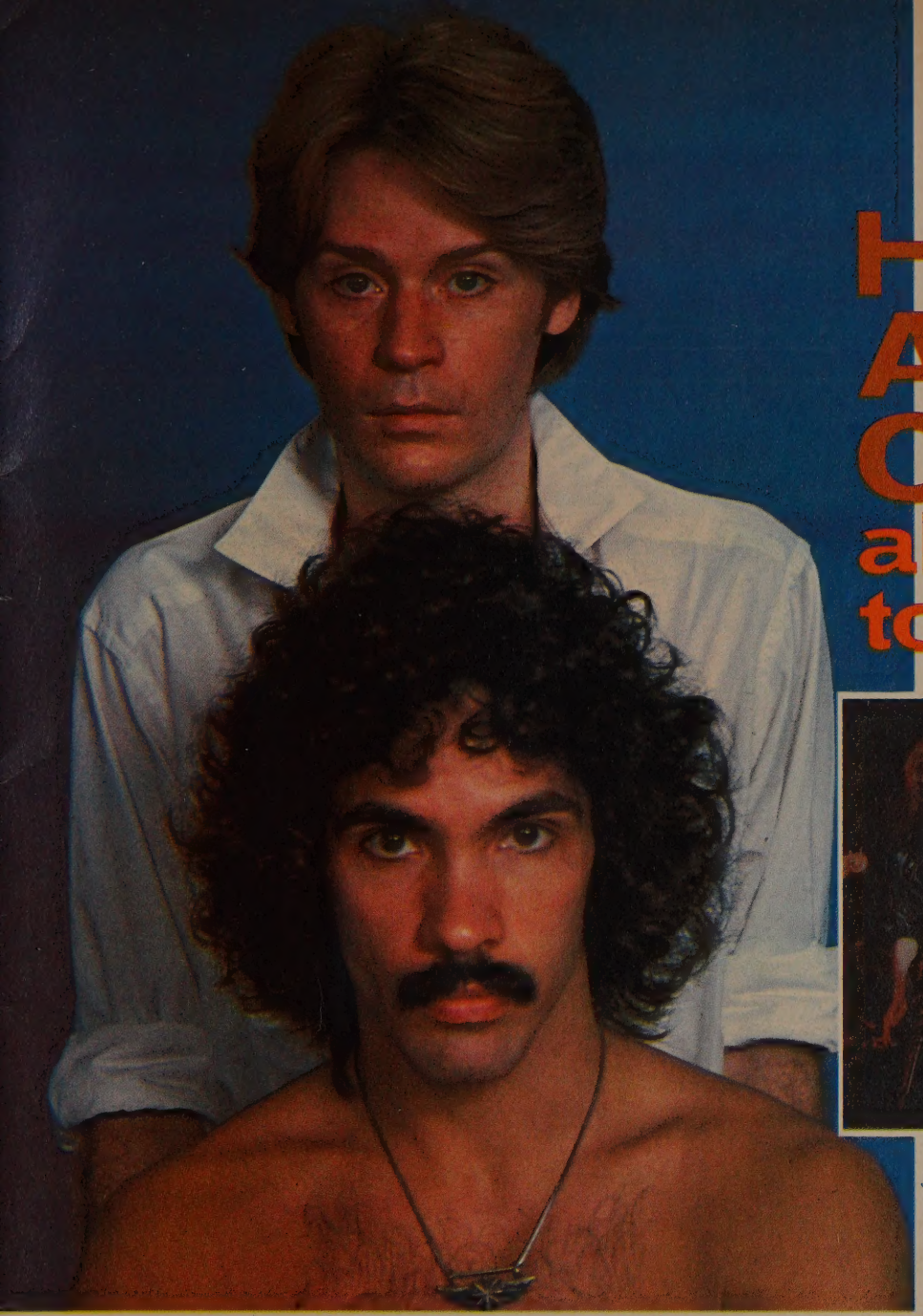
36 **ELECTRIC LIGHT ORCHESTRA**
"Success was a gradual thing," says Bev Bevan
by Jim Girard

42 **SONG INDEX**

Executive Editor/William Anderson
Executive Art Editor/John Cofrancesco, Jr.
Business Manager/Edward Konick
Associate Editor/Mary Jane Canetti
Advertising Production/Bob Shaw
Joan Verostek

HIT PARADER, publication #246600, is published monthly by Charlton Publications, Inc., Charlton Bldg., Derby, CT. 06418. Entered as Second Class Matter April 24, 1943 at the Post Office at Derby, CT. under the act of March 3, 1879. Second Class Postage paid at Derby, CT. ©Copyright 1978 Charlton Publications, Inc. All rights reserved. Printed in the U.S.A. Annual subscription $10.00, 24 issues $18.00. Subscription Manager: Gina Brunetti. Volume 37, No. 166, May, 1978. Authorized for sale in the U.S., its possessions, territories and Canada only. Member of Audit Bureau of Circulations. Not responsible for unsolicited manuscripts, photos, cartoons and songs. All contributions should be addressed to Editorial Office, Charlton Bldg., Derby, CT. 06418, and accompanied by stamped self-addressed envelope. NATIONAL ADVERTISING SALES DIRECTOR: Dilo, Inc., 114 East 32nd, New York, N.Y. 10016 (212-686-9050). WEST AND SOUTHWEST: Alan Lubetkin & Assoc. 2835 Bayshore Ave., Ventura, Calif. 93003 (805) 642-7767, (213) 346-7769. NASHVILLE: Rick Bolsom, P.O. Box 40913, Nashville, TN. 37204 (615-331-1137). Postmaster: Please send form 3579 to Charlton Publications, Inc., Charlton Bldg., Derby, CT. 06418.

HALL AND OATES: alone together



Lynn Goldsmith

"We'll still continue to make the music we do together ... We're recording another Hall and Oates album in March."

Daryl's album — titled SACRED SONGS - is "more rock and roll than the music I make with John," he says. "It's stuff I've wanted to do for a long time."

Over an Italian feast at New York's Grotta Azzura restaurant, Daryl Hall (he's the tall, blond one) and John Oates (the shorter, mustachioed one) revealed their forthcoming plans.

The boys were exhausted after a smash show earlier that evening at the Palladium (the finale featured Philadelphia pal Sylvester Stallone dragging Daryl and John offstage) but elated by what Daryl called "a great night."

"We didn't really want to play a big place in New York," Daryl said, "although the rest of the tour has been big arenas. I liked the idea of two nights at the Palladium instead. It's funny though, after all the big halls, playing in a place like the Palladium (it holds under 3,000) feels like playing in a tiny club."

Daryl's finished his solo lp — titled *Sacred Songs,* which he co-produced with Robert Fripp. "It's stuff I've wanted to do for a long time," he said, "more rock and roll than the music I make with John. I worked with Fripp because we have similar interests, like conceptual art ... and he's great. We also used Kenny Passarelli, Caleb Quaye, and Roger Pope (all of whom are currently on tour with Hall and Oates). I sort of auditioned them for the tour through my solo lp."

Does this mean he and John are — Breaking Up?

"No, no," said Daryl, "it just means that there's stuff we can do together and separately. We'll still continue to make the music we do together ... We're recording another Hall and Oates album in March."

John added that he's put off doing his solo LP until the summer. "I'm going to Florida to check out a studio there. I don't know what my own album will be like; I have so many songs to try out. You just have to see how they'll work."

As for Daryl's solo lp and his proposed solo "club tour," what if he's *wildly* successful on his own? he's asked.

Puffing on a large cigar, Daryl merely rolled his eyes. □L. Robinson

"I once had a dream that the mike was too high and it couldn't be moved, and I had to sing standing on tip-toe..."

Paul Simon has spent much of the past year writing a movie that he is somewhat reluctant to discuss in detail.

"It's not that it's a secret," he says, "it's just that there's no point in saying anything about it until it's a reality. There will be music in it, and I will sing. It's a story about a musician, but no, it's not autobiographical. It's funny, but it's not a comedy. At least I hope it's funny...

"I wanted Mike Nichols to direct because I know him, we've worked together before on 'The Graduate.' He's musical, and he has a good sense of comedy. Also, he's had experience directing plays, and, as this is my first screenplay, his criticism on the writing is valuable to me. I'm just about finished writing it — it's been about a year, although not full time.

"I don't know who else will be in it. I hope Shelly (his girlfriend, actress Shelly Duval who lives with him in a large Manhattan apartment) will be if she's available, but she's starring in the new Stanley Kubrick film, 'The Shining,' with Jack Nicholson. It's just a question of timing...

"I'm getting more and more comfortable with TV, and working in front of a camera. I've done two 'Saturday Night Live' shows, the inaugural, that bit in 'Annie Hall'."

Although he's performed in front of live audiences for years, does he still get nervous or scared before a concert?

"No, I get sleepy. It's a form of nerves. I get a mild case of narcolepsy. The more important or the bigger the thing is, the sleepier I get. I was almost comatose before the inaugural, I could barely get my eyes open."

And how real is his fear — as seen in the opening routine of his recent TV special — of nobody showing up at his concerts?

"I've had that anxiety dream, that no one will be in the audience. Also, that the microphone was too high. I once had a dream that the mike was too high and it couldn't be moved, and I had to sing standing on tip-toe during the whole concert."

ROCK & ROLL HOTLINE

Bob Gruen

Their offbeat version of the Stones' "Satisfaction" had the very hip crowd roaring with laughter.

David Bowie showed up at Max's Kansas City in New York to introduce — and lend his support to — a new band, Devo, who hail from Akron, Ohio, and are one of the most unique conglomerations seen here in some time.

The band, who Bowie may produce, alternately wear yellow rubber suits with black cinched belts, monkey face masks, neck braces, and other weird stuff onstage, and their music is a cross between Brian Eno, David Bowie, and the Talking Heads. A highlight of the show is an offbeat version of the Stones' "Satisfaction" that had the very hip crowd roaring with laughter.

With Bowie's help, you'll be hearing a lot more about Devo very soon.

DAVID BOWIE'S TOUR DATES

March 12th — Honolulu, Hawaii; 14th — Vancouver; 15th — Seattle, Wash.; 17th — San Francisco, Calif.; 20th — Tucson, Ariz.; 22nd and 23rd — Los Angeles, Calif.; 24th — San Diego, Calif.; 30th — Dallas, Texas; 31st — Houston, Texas; April 1st — Baton Rouge, La.; 3rd — Tampa, Fla.; 4th — Miami, Fla.; 5th — Jacksonville, Fla.; 6th — Atlanta, Ga.; 7th — Memphis, Tenn.; 9th — Nashville, Tenn.; 10th and 11th — Chicago, Ill.; 13th — Milwaukee, Wis.; 14th — Minneapolis, Minn.; 15th — Madison, Wis.; 16th — Indianapolis, Ind.; 18th — Cleveland, Ohio; 19th — Cincinnati, Ohio; 20th, 21st and 22nd — Detroit, Mich.; 24th — Pittsburgh, Pa.; 25th — Washington, D.C.; 26th and 28th — Philadelphia, Pa.; May 1st — Toronto; 2nd — Ottawa; 3rd — Montreal; 5th — Providence, R.I.; 6th — Boston, Mass.; 7th — Hartford, Conn.; 8th — New York City, N.Y.

Bob Gruen

Joey Ramone had to enter a New York hospital after a steam machine (he uses one regularly before shows to help with his throat) blew up in his face in Passaic, N.J. Joey, who was recently hospitalized for a foot ailment, was badly burned and Ramones' concerts in Detroit, Cleveland and Chicago had to be cancelled. They'll be re-scheduled at a later date.

Joey Ramone before the accident.

In New York, before their sold-out Madison Square Garden shows, Earth, Wind & Fire's leader, songwriter, percussionist and vocalist Maurice White reflected on their musical and spiritual freedom.

"Our music seems to be dealing with the higher consciousness of people," he said. "That's the only thing I'm concerned about reaching, I think music is used as medicine for the soul, it's used to bring joy into your home. I love doing that instead of being just a commercial commodity.

"I always thought we'd be successful because we tried to direct our music towards a certain consciousness. Not a commercial consciousness, but a pure consciousness.

"You know, you walk into a grocery store and they'll have a detergent — say, Fab — and then six months later you have Fab with GR7 in it which makes it 'better.' I hate that ... it's the same Fab, you know. That's why for me, it's so important to try and reach the inner person.

"When I first brought the group out we were something new, and since we had black faces, I think people expected the music to have a certain type of sound, a certain type of bag. People thought they could characterize us a certain way, and it wasn't possible, because we were doing all kinds of diversified music."

(Perhaps Earth, Wind & Fire's slightly jazz-influenced sound is due in part to Maurice's past experience as a drummer with Ramsey Lewis.)

"At first it was hard to convince record companies that we were of a new era, but we were part of correcting that error. We were one of the first groups to be part of an underground situation — because for a long time blacks didn't sell albums. We helped to change that market."

Does he agree with those who have called him a genius?

"Nay," he laughs, "I'm just a man. Basically I consider myself a student of life, and I'm still learning. In my process of learning, I do some things well, and some things I don't. Like us all.

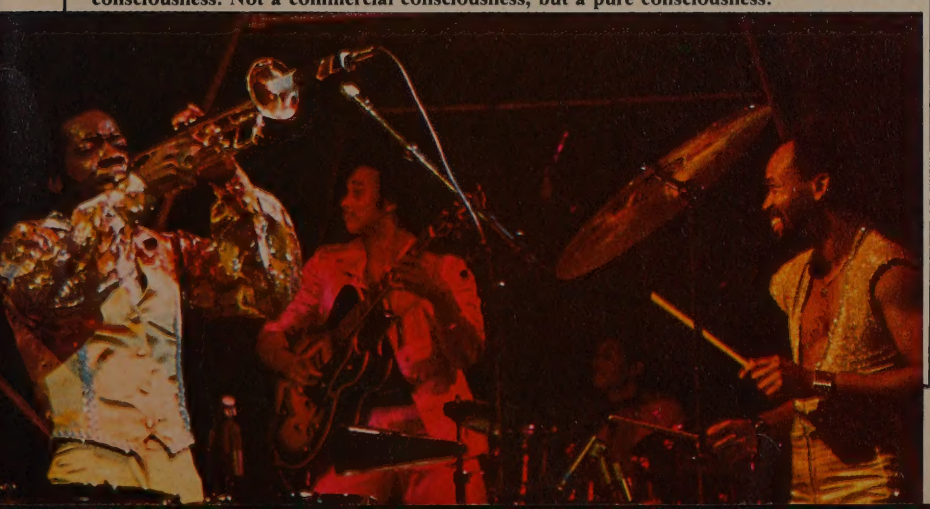
"I'm a very private person, I'll say that. I enjoy my privacy and I enjoy being alone from a standpoint of growth. I get a chance to evaluate and improve myself constantly. I consciously go after perfection in myself. And, as the music represents me, with me trying to perfect myself, I think it comes through the music in some kind of way."

In addition to Maurice's activities with Earth, Wind & Fire, his Kalimba Productions (the kalimba played by Maurice is an electrified version of an ancient African instrument) has produced hit records for Ramsey Lewis, The Emotions and Deniece Williams. "Kalimba is very close-knit," Maurice admits. "I learn from situations when I'm a producer.

"We grow together, play music together, evolve together. So it's something I'll continue to do. I really enjoy working with The Emotions; that's like a contribution I can make that I can't do with my own group.

"I think I was able to help those other artists, to give them a positive view of themselves. All I basically did was assist them in assisting themselves."

"I always thought we'd be successful because we tried to direct our music towards a certain consciousness. Not a commercial consciousness, but a pure consciousness."



Richard E. Aaron

"I wouldn't have cared if they said I was a heterosexual — but they said I was a MERE heterosexual."

Queen was in New York, so naturally (it's the third time in a row they've been here that this has happened) Freddie Mercury had laryngitis.

Sipping tea at the Tavern - on - the - Green party following the first of Queen's two Madison Square Garden shows, Freddie avoided talking to too many people, but said that he wanted to shop and see Liza Minnelli (his favorite) while in town, and that he thought a recent national magazine article proclaiming his "heterosexuality" was a "riot. I wouldn't have cared if they said I was a heterosexual," he noted, "but they said I was a *mere* heterosexual."

And his dismissal of English punk rock: "The New York Dolls did it so much better years ago."

At that Queen party were Ray Davies (who's currently living in New York) the Dictators' "Handsome" Dick Manitoba (who said the English audiences "spit"), and Patti Smith guitarist (and Queen fan) Ivan Kral.

Perhaps he's ready for a change...

In a sudden change of plans, Bryan Ferry will record his next album in Montreux, Switzerland. Perhaps he's ready for a change from L.A., where he's lived for the past eight months.

Bryan will produce the record himself, play keyboards, and of course, sing. Assisting him so far will be Neil Hubbard on guitar, Alan Spenner on bass, and Preston Hayman on drums. Additional American musicians are expected to do overdubs later.

The Patti Smith Group is finally back in the recording studio to do their third LP, and, according to Patti, "it's doing great."

"We've already recorded '25th Floor' — I play lead guitar on that, 'We Three,' 'Privilege' — from the movie of the same name (and in the middle of that I read the 23rd Psalm), 'Space Monkey' — which we recorded the night Elvis died — and 'Till Victory,' our tribute to the European new wave cinema," Patti said in New York City.

"We recorded some at the House of Music in New Jersey, and then some at the Record Plant in New York. I love the Plant because I love being in the city and in between takes I can go to Smith's bar on the corner and get a drink.

"In Jersey I can't really take the sound of the crickets, but the sound we get in the studio is great. We're trying for different sounds, we're even going to record 'Easter' (the title track) in a church.

"The main thing I'm proud of is that I get to play lead guitar on '25th Floor.' My voice is really different, too. It's been built up or something, and I think I'm singing ten times as strong as before. What I'm hoping is that when this record is finished my voice will sound as different to people as Dylan's did when he came out with 'Nashville Skyline' and freaked everybody out.

"Jimmy Iovine is fantastic," Patti said. (Iovine, who's engineered records for John Lennon and Bruce Springsteen, is Patti's current producer.) "I have all the advantages of John Cale's artistic talents, and Jack Douglas' technological expertise (they were her two former producers) in this one maniac Italian," she enthused.

"I decided I wanted to record the 23rd Psalm, then none of us could remember it. My assistant, Andy Ostrow, had to call up a priest in a church in New Jersey and beg him to read it to her over the phone. He asked, 'Are you in trouble, my dear?' She explained, then he asked if he could get a complimentary copy of the album. I don't know if it's gonna be his favorite rendition of the 23rd Psalm..."

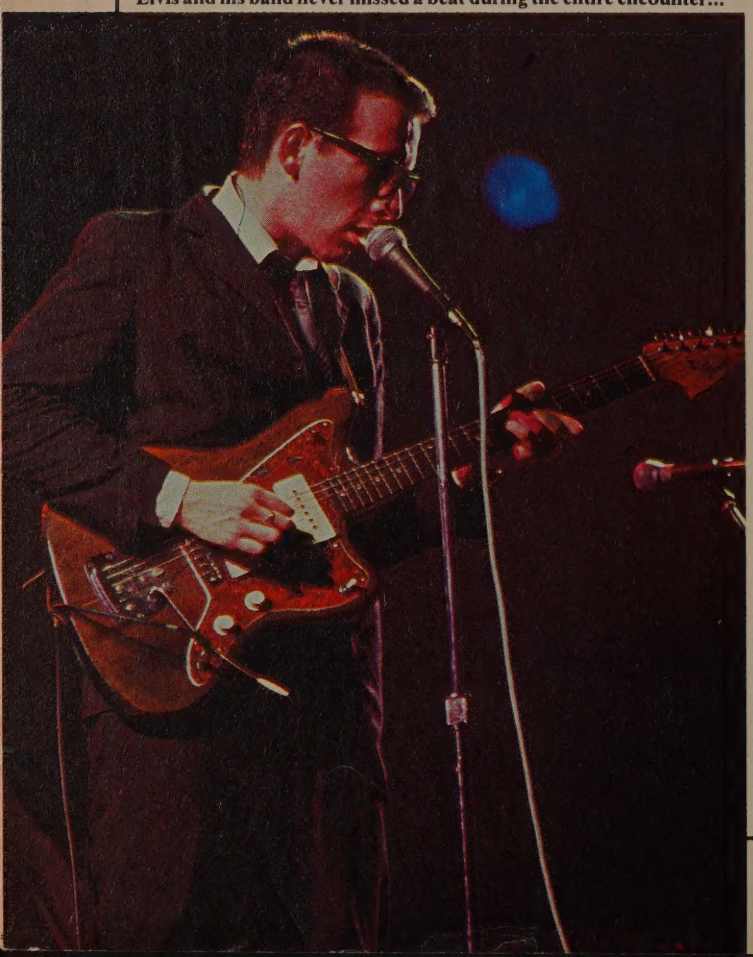
Richard E. Aaron

"My voice is really different too. It's been built up or something, and I think I'm singing ten times as strong as before."

Someone in the audience threw something at Elvis Costello when he performed at LA's Whiskey. Elvis dumped a glass of soda on the offender. The guy shook a beer can at Elvis. The bass player tried to kick the guy, who then threw a beer can onstage. Manager Jake Riviers and a roadie jumped into the audience and Elvis took the beer bottle he was holding, smashed it, and shook it at the audience.

This sort of thing happens in England all the time these days ("punk" rock, you know) but not here. Meanwhile, Elvis and his band never missed a beat during the entire encounter.

Elvis and his band never missed a beat during the entire encounter...



Bob Gruen

Neil Preston/Mirage

Jimmy wants to listen to all the live tapes they've done since the band's inception, and compile a complete recorded history of Zeppelin's concerts...

Although they still have no immediate plans to tour, Led Zeppelin will soon go back into a recording studio somewhere in Europe to do their next lp.

While Robert Plant was secluded with his family following the death this past summer of his son, Karac, Jimmy Page was writing new material — and finishing the building of a 16-track studio in his house.

After Zep finishes the studio album, Jimmy wants to listen to all the live tapes they've done since the band's inception, and compile a complete recorded history of Zeppelin's concerts, along with a written history of the band that Page wants to write himself.

And, he says he's finally going to do a long, orchestrated guitar piece using guitar synthesizers (as well as the rest of Zeppelin). Jimmy's been talking about that project for years.

Since Page tends to think faster than he sometimes acts, these projects might take quite some time to complete. Hopefully, we will see that next album sometime in 1978.

We want to hear your songs...

Some people use their ears for listening. Our judges make a living with theirs.

American Song Festival™ judges are pros. Enter your songs in our Fifth Annual Songwriting Competition and we'll GUARANTEE each one will be heard at least twice by the "right" people. Our judges are producers, music business executives, recording artists and music publishers.

All you need is a song. You don't have to write music. There are categories for all types of songs. Amateurs never compete with professionals. Plus you retain all rights to your songs.

In our first four years, over $450,000 in cash prizes have been awarded by our judges. But even more important, it's a chance to advance your career. Winning songs have been recorded by superstars like **BARBRA STREISAND; BARRY MANILOW; HALL & OATES; HANK WILLIAMS, JR.; TONY ORLANDO; and THE SANFORD-TOWNSEND BAND.** Winning entrants are now recording for top labels like WARNER BROS.; A&M; ASYLUM; and UNITED ARTISTS. THIS YEAR IT COULD HAPPEN TO YOU.

For lyricists, we'll also have the exciting LYRIC COMPETITION IV, designed especially for your special talents.

If you want a good honest shot at starting a successful songwriting career, or if you write songs as a hobby and want recognition, you should let our judges hear them . . . THEY KNOW A GOOD SONG WHEN THEY HEAR IT.

Yes, I am interested in finding out more about the 1978 American Song Festival. Please send me complete information and an Official Entry Form.

NAME: _____

ADDRESS: _____

CITY: _____ STATE: _____ ZIP _____

Mail to: The American Song Festival
5900 Wilshire Blvd. West Pavilion
Los Angeles, CA. 90036

Phone (213) 937-7370

HP/2

A presentation of Sterling Recreation Organization© 1977 American Song Festival.

Blue Oyster Cult:

ON THE ROAD WITH PHASE THREE

by Joseph Rose

If you're reading this, chances are you're a member of a Blue Oyster Cult cult. There are three of them. The first one is strong mainly in the New York area, with a few outposts in the rest of America and the world. It consists of those people who knew the band even before its first album, and also those (like myself) who heard that album and were totally wiped out by it and wondered where the hell this band came from and what did it look like (There were no group photos on albums until the fourth album).

The second Cult cult includes fans of heavy metal rock who got turned on to BOC when it started touring or when listening to the second and third albums *(Tryanny and Mutation, Secret Treaties)* or the fourth (live) album. There used to be a lot more in this club, but burnouts have decimated the ranks.

The last bunch heard "(Don't Fear) The Reaper" on the radio and flipped, then bought *Agents of Fortune* and flipped again. And when *Spectres* came out, they loved it even more.

What does Blue Oyster Cult do when all three of its cults show up at the same concert (which happens almost every time)? Well, it tries to please all three. But since the three are incompatible (except for maybe No. 1 and No. 3), this poses a problem. Wrestling with that problem is what BOC is doing on its current world tour, and with the help of some spectacular lasers, it seems to be progressing nicely through Phase Three.

That's what I found when Hit Parader dispatched me to a medium - sized city in the Midwest recently to find out if BOC was still setting cities on flame with rock and roll. Hanging out and observing for 10 hours, I came up with the following sights, sounds, voices and scenes:

PREHISTORY

ERIC BLOOM: "On July 3, 1969, while Elektra was still interested in us (when BOC was calling itself Soft White Underbelly), we played the Fillmore. It had been booked before I was in the band. It was my second job. I didn't even know all the lyrics yet. Quite an interesting show: Soft White Underbelly opening, Jethro Tull special guest. And Jeff Beck Group with Rod Stewart as headliner."

DINNER

Road manager Casey King, Albert Bouchard, Allen Lanier and I head to the rooftop restaurant, which is spinning around at a fast rate. Casey used to work for Kiss — not as a road manager, he assures us. Road managers don't last long with Kiss. Casey didn't spell out why, but he did say he liked the band members. Donald Roeser joins us, and everyone tries to keep from looking out the window and getting dizzy. Campari is the preferred drink. The onion quiche is the best thing to eat. Don refuses to say why he's called Buck Dharma, why the band's named after seafood and what all the songs mean.

PUNK PIONEERS

DONALD: *"Tyranny and Mutation* would stand today as a good example of new wave music. And here it was recorded in 1972. Except the lyrical subject matter is a little more esoteric than the standard punk fare. But sonically I think it's right in the groove there, and it's a good example of what's happening now."

ONE HEART, ONE MIND

ALLEN: "Even if somebody's at home all by themselves composing and they bring it in, it doesn't feel foreign. It feels very much like something that's common to all of us."

ALBERT: "Well, I don't know. We have come up with some pretty off - the - wall arrangements."

ALLEN: "But we throw them out." (wild laughter)

LIFT EVERY VOICE

DONALD: "I think we're just coming into our own now as singers. We're just starting. I mean the group. Eric has always had the best pipes in the group. But we all want to feel our oats, and I think we're starting to now."

BACKSTAGE

The whole group, plus road manager and guests, squeezes into one limousine for the one-block ride to the local arena. After sizing up the dressing room and warm-up room, next stop is the stage wings, where UFO is doing a fine job of warming up the audience. Then back to the locker rooms, where everybody spends most of the time warming up on guitar, with the exception of bassist Joe Bouchard, who works out on drums. No visible jitters. Eric dresses in striking red and black outfit. Others wear more casual outfits. Phase Three apparently has spelled the end of the macho uniform look.

FIRST BLUSH

ERIC: "This was a very pivotal, important job for us, so I'll give you a little

Lynn Goldsmith

"We were dedicated to conception almost to a fault. The only fault is that we didn't make a lot of money in those years..."

detail. This guy who lived down the street from us who used to get us some gigs calls up one day and says there's this Camp Swan Lake, which is a kids' camp in the Catskills. It was Labor Day weekend, I think. Joe had just joined the band. We go up there. The camp's closed, and this guy rented out the camp for the weekend. We had heard what was gonna be happening, but we weren't sure. It was like 30s and 40ish couples who would like get down to everything together. So we're waiting to see this.

"I came up on my motorcycle, and the band took the van up. And it was a beautiful fall day. We get up there and it starts getting cold, so we played inside the first night where the dining hall is, and everybody just sort of watched. We said, boy, these people are dull. So the next day I wake up and go outside and there's half the people outside all naked, taking sunbaths. There's a couple of the women I have been cultivating from the day before, and one chick was like 35ish, who was pretty foxy. So I said, 'You want to take a ride on my motorcycle?' So she says OK and gets on the back of the motorcycle with nothing on. I still have my clothes on. We go over the hill and she starts giving me a hand job while I'm riding ... (he starts laughing merrily at the memory).

"Anyway, let's forget all that. We get down to that night and some guys from a communal group that did lights and weird things at rock concerts showed up and had this inflatable plastic bubble, which like 200 people could fit inside. And it's kept up by a fan. So they set it up and put up a small stage in it, and we played a show that was totally cosmic. It was Joe's first show.

"The people loved it. We loved it. It was like one of the best shows we ever played to ourselves. Like inside we felt this was just magic. We were just great. We put in all our originals — like about 20. Plus all the other stuff we'd learned over the years. We played like for 3-and-a-half hours. Present at this thing was an observer to the scene. He was not involved at all in any of the nudity or anything. It was this guy David Lucas and his wife and a couple of his kids."

(David Lucas, who at the time was making his fortune producing advertising jingles, served as associate producer for that amazing first BOC album, then disappeared from the band's circle — only to return and add his magical touch as co-producer of both "Agents of Fortune" and "Spectres.")

THE MONOLITH

DONALD: "I don't think we agree, really, on music, in terms of musical taste.

(continued on page 57)

WE READ YOUR MAIL

Kiss

Dear Hit Parader,

I heard through the grapevine that Kiss is going to have one more concert in which they're going to come out without their make up and sing a song. And then they're going to go back and put on their make up and finish the concert.

I also heard that this was going to be their last concert. Is this true? I must know.

Yours truly,
Camille Ann Woodruff
San Bernardino, California

Dear Camilla,

Kiss finished their tour and now say that it was their last one for two years. They're planning two TV specials and a feature length film projected for 1979. There's no script yet, but it won't be a concert film. It will be more like the Beatles' "Help," they say. With a plot. And they'll keep their make up on. (Ed.)

Stones

Dear Hit Parader,

What happened to The Rolling Stones' billboards that were on Sunset Strip? The ones designed by Andy Warhol?

Susan Dixon
Los Angeles, Ca.

Dear Susan,

The Stones gave them to L.A.'s County Museum and the Newport Beach Museum in Newport Beach, California. (Ed.)

Yes

Dear Sirs,

In your February, 1978 issue, on page 38 in the Yes article, you say that Wakeman has released six solo albums. I believe you will find that Rick has released only five solo lps. If there is one I've missed, please tell me, so that I may again have a complete set.

D.M. Stanton
Essex Falls, New Jersey

Dear D.M.,

Rick, with the release of his latest album, Rick Wakeman's Criminal Record, *has now recorded 7 solo albums. They are:* White Rock Sound, No Earthy Connection, Lisztomania Sound, Myths and Legends of King Arthur and Knights of the Round Table, Journey To The Centre of the Earth, Six Wives of Henry VIII, *and* Rick Wakeman's Criminal Record. *(Ed.)*

Bruce Springsteen

Dear Hit Parader,

What's happening with Bruce Springsteen's albums? Is he still in the studio? Thank you.

John Hoover
Chicago, Ill.

Dear John,

Bruce has been in the studio since June, and no one knows when they'll be through recording. The rumors are that many more tracks have been recorded than they can possibly use, and Bruce is still writing songs. (Ed.)

Ramones

Dear Hit Parader,

I just want to tell you that your writing on the group Topaz was great. I think they'll be great so please have more on them soon. I think they're three of the *foxiest* guys I've seen yet.

And I agree with Chuck P. The Ramones can screw up any band 'cause they're great. Seeing them in pictures is great, but in person is better. They're at their best at concerts. Their concerts are fun — not a bore like some are. I say RAMONES ARE BEST!

Ramones and Topaz lover forever,
Kandy Ashley
Traverse City, Michigan

Dectective

Dear Hit Parader,

What's Michael Desbarres' Dectective doing? I've always been a big fan of theirs.

Paula Tower
Wilmette, Illinois

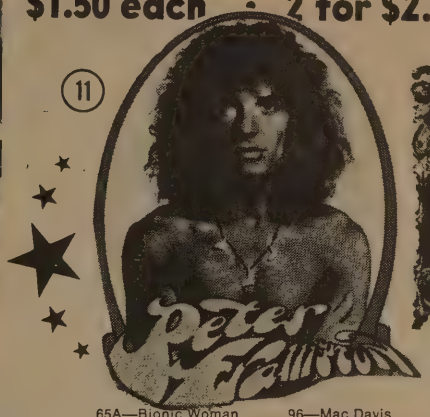
Dear Paula,

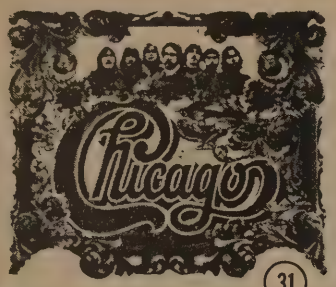
Michael Desbarres recently married his longtime girlfriend, Miss Pamela (formerly of the GTO's), and Dectective began a national tour to coincide with the release of their album, It Takes One To Know One. *(Ed.)* □

Buy 2, Get 1 FREE!

Here's your chance to get a free transfer of your favorite personality's picture or design in full-color when you purchase two at our regular price. Each transfer is 8" to 11" big, not mini size. Machine washable and easy to apply. So order early and take advantage of this great offer.

$1.50 each • 2 for $2.95 • 12 for $9.95





1—Farrah Fawcett
2—Barbarino
3—Horshak
5—Sweathogs
6—Roger Daltry
8—Yes
9—Earth Wind Fire
10—Clapton
11—Frampton
12—John Denver
13—Sly Stone
14—Zeplin
15—Donny-Marie Osmond
16—Bruce Lee
17—Alice Cooper
18—ZZ Top
19—Steve McQueen
21—Marx Brothers
22—Paul Newman
23—Young Rascals
24A—James Dean
25—Redford
27—Three Stooges
28—Beatles
29—Bowie
30—Allman Brothers
31—Chicago
32—Doobie Brothers
33—Dylan
34—Elvis
35—Jagger
36—Elton John
37—Olivia Newton John
38—Lennon
41A—Humphrey Bogart
42—Jethro Tull
43—Stevie Wonder
44—America
45—B.T. Overdrive
46—Beach Boys
47—Black Sabbath
48—Eagles
49—Grand Funk
50A—Barbara Streisand
52—Hendrix
53—Kiss
54—McCartney
56—Surfer
57—Tennis Bum
59—Trust Me
60—Foxy Mama
61—Jeff Beck
62—Coors
65A—Bionic Woman
66A—Raquel Welch
67A—Jaws
68A—Charley's Angels
69—Honda
70A—Queen
71—Harley Davidson
72—Kawasaki
73—Triumph
74—Yamaha
75—Chevrolet
76—Camaro
77—Charger
78—Corvette
79—Cougar
80—Duster
81—Dodge Demon
82—Ford
83—GTO
84A—Charo (Coochi)
85—Mustang
88—Let's Boogie
90—Fonzie
91—Colt 45
93—Porno Star
94—U.S.A.
95—Zig Zag
96—Mac Davis
98—Playboy
100—Playgirl
101—Rod Stewart
102—Muhammad Ali
105—Baretta
106—Starsky-Hutch
107—Bay City Rollers
108—I'm High on C.B.
114—Springsteen
115—Let's Get It On
116—Class of '77
117—(your name) is for Lovers
124—Sidewalk Surfer
127—Eatin' Ain't Cheatin'
129—Jive Turkey
131—Housework is a Bitch
133—Golfer
134—Ice Hockey
136—Great Milers
137—Bad Company
138—W. C. Fields
139—Up Yours
140—It Takes Balls to Play Tennis
214—Helen Reddy
215—Janis Joplin
216—Charlie Chaplin
232—(Big) Lips
233—Cowboys Better Lovers
234—Boogie Board
269—Spaced Out
270—Mercedes
271—Rolls Royce
272—Who Needs Milk?
255—Lookin Good
256—Ski Bum
257—Laurel-Hardy
258—Primo Beer
259—Smoke Columbian
260—Porsche
261—Star Wars
199—Star Trek
153—Budweiser
154—Boones Farm
155—Olympia Beer
157—Hang on Baby Friday's Coming
158—Clint Eastwood
159—Kung Fu
160—Six Million $ Man
162—Unemployed With Dignity
163—Frankenstein
173—Bitch, Bitch, Bitch
174—Keep on the Grass
175—Marijuana Pickers
176—Narc Squad
177—Stoned Again
182—Sit On It
183—Average White Band
188—Super Van
196—Pro Football
197—Richie Allen
198—Aerosmith
201—Pink Floyd
204—Think Snow
205—Captain-Tennile
207—Ohio Players
209—Linda Ronstadt
235—Hockey Puck
236—Jack Nicholson
237—Michelob Beer
238—Vodka
239—Beer
240—Wine
241—Rum
242—Whiskey
243—Vino
244—Cerveza
245—Scotch
246—Gin
247—Sherlock Holmes
248—All-American Turkey
219—Sweet
220—Reefer Man
221—Coca-Cola
210—Mary Hartman
211—Emerson-Lake-Palmer
212—Alfred E. Newman (Mad)
213—I'm Sexy
164—Alabama U.
4A—Arizona U.
7A—Arkansas U.
39A—Auburn U.
40A—Baylor U.
51A—California U.
170—Notre Dame U.
55A—Georgia U.
63A—Georgia Tech. U.
64A—Illinois U.
104A—Indiana U.
111A—Iowa U.
112A—Kansas U.
113A—Kentucky U.
118A—Louisiana State U.
169—Michigan State U.
166—Michigan U.
180A—Minnesota U.
186A—Mississippi U.
194A—Mississippi State U.
262—Smoke Jamaican
263—Black Oak, Arkansas
264—Don't Squeeze the Charmin
265—Crosby-Nash
266—Bob Marley
267—Ted Nugent
268—I Choked Linda Lovelace
200—Tubes
194—Grateful Dead
222—George Harrison
223—Go Bananas
224—King Kong
225—Support Local Brewery
213A—Charo
199A—Missouri U.
172—Nebraska U.
167—Ohio State U.
171—Oklahoma U.
26A—Penn State U.
184—Purdue U.
185—Rice U.
189—Southern Methodist U.
179—Stanford U.
181—Tennessee U.
160—Texas A&M U.
165—Texas U.
168—Southern California U.
126A—UCLA Bruins
187—Grambling U.
178—Wisconsin U.
214A—Sylvester Stallone (Rocky)
215A—Wonder Woman
216A—Roots (Kinti Konti)
217A—Laverne & Shirley
218A—Boz Skaggs
249—Soccer It
250—Lite Beer
251—Super Horny
252—Teenie Booper
253—K.C. Sunshine Band
254—Get Tubed
206—Think Snow
161—Pigs is Beautiful
117—Your (name) is for Lovers
226—Shazam
227—Superman
228—Boston
229—Marilyn Monroe
230—Lick It
231—Groucho Marx

COLORFUL T-SHIRTS Children's Sizes 8-12-16 Adult's Sizes S,M,L & XL
With Your Favorite Personality's Picture
Boys Sizes—$3.95. Adult Sizes—$4.95
Imprint name on back (10 letters) — $1.50 extra. Shirt colors available:
White, Blue, Green, Yellow, Gold.

Mail To:
T-SHIRT OFFER
P.O. BOX 22026
SAN FRANCISCO, CA 94122

Shirt No.	Color	Size	Name to be imprinted	Price

Postage and Handling add 75¢ (2 or more shirts add $1.25)
Ca. residents add 6% tax
Canada: $1.00 extra
Total

Transfers Only: Fill in transfer numbers: _____

FREE transfer _____ add 50¢ p&h

Total

name

address

city/state/zip

SPINADDICT • SPINADDICT •

by
JAMES
SPINA

Bad mood time. I'm not sure that I can pin down any reasons but as usual be warned ... the reviews are going to reflect that bitterness. The new wave is in full assault but instead of giving me reason to believe I find myself distracted by some sour notes. I hate what the 'high brow' rock media and 'low brained' mass media are doing to the whole thing. Everyday publicity people are calling me up to inform me about the slew of 'new punk rockers' their labels have signed. The New York Times is doing wordy term papers about Rotten, Costello and Parker, all in the same breath, all the time calling them 'Mr.' so and so. Elitist rock rooters are beginning to tear the groups apart via jealousy. Someone even asked to borrow the new Sex Pistols album because she really wants to get into punk rock. She didn't really want to hear it. She just wanted to get into it.

I hope most of that world out there hates "NEVER MIND THE BOLLOCKS" by THE SEX PISTOLS with a passion. It is abominable music lacking subtlety, beauty and joy. It inspires hatred and causes pain. I love it. Though I like the music of The Clash, The Jam and The Stranglers better, I find the roots (or rots) of The Pistols so much easier to classify as the crux of this new wave in rock. This band is a blatant snub on anything sensible. It is all radical noise shoveling out lyrics bred in vengeance and delivered via revenge. All the great singles are there so there is no need to bother with a specific track by track. The American album has a bonus cut called "Sub-Mission' " and different colored album art work from its import version. If you don't like The Pistols the rest of this column might be equally offensive.

Sex Pistols

EMERSON, LAKE AND PALMER "WORKS VOLUME 2" (ATLANTIC) This whole hodge-podge sounds like outtakes from some mediocre Nice session. It is quite a comedown from the plans and purpose of "VOL. 1". It feels good to hate these guys again.

BOZ SCAGGS "DOWN TWO THEN LEFT" (COL.) What a difference a year makes. This time around even the title sounds pretentious. When it comes right down to it ... Disco sucks and so does Boz.

THE BEATLES "LOVE SONGS" (CAP.) And you thought they broke up. One correction. "She's Leaving Home" does not belong on this (or any other) album.

The Beatles

The movie soundtrack of SATURDAY NIGHT FEVER (POLYDOR) has a bunch of good new songs by The Bee Gees but you have to wade through crap like Yvonne Elliman, Tavares, The Trammps and Ralph McDonald to get to it. Not nice.

NEIL YOUNG "DECADE" (WARNERS) This triple record set is a greatest hit plus collection drooling with great music. My appreciation of Neil Young has certainly had its ups and downs. There was a period about four years ago when he seemed like nothing more than the world's most whining, whimpering sellout. My outlook has definitely changed. The dude's music really holds up well. His contributions are the only worthwhile chunk of the whole CSN&Y debacle. Six of the songs in this collection have never been released before. That fact, coupled with the self penned liner notes, makes this a must investment. Young's insights into his own music are quite revealing. He knows his own faults and fortes. Ten years effectively summed up and more to come can be my only hope.

STEVIE WONDER "LOOKING BACK" (MOTOWN) Another triple record set. This was the one that got held up while Stevie's lawyers were working out his thirteen million dollar resign to Motown. All these old tracks bear little resemblance to anything Wonder is turning out these days. I'll take the old stuff any day. Historical note: "Fingertips (part 2)" was the first record I ever bought in my life.

Stevie Wonder

ANNIE HASLAM "ANNIE IN WONDERLAND" (WARNERS) I abhor everything this girl has done with Renaissance so I guess my like for this disc has more to do with producer Roy Wood than Annie. The songs are an eclectic grab bag of styles pulled together by Wood's monumental talent for studio wizardry.

AMERICA "LIVE" (WARNERS) Please refer to my review of 10 CC. Must add that the guy who quit America (can't even think of his name) is not missed.

10 CC "LIVE AND LET LIVE" (MERCURY) The music here is exquisitely, well played and the vocals are super for a live recording and yet I prefer the studio versions by this self - proclaimed pop machine. This devotion to the studio efforts may just be some latent hostility on my part for the current rash of live, greatest hit packages.

10 CC

GARY WRIGHT "TOUCH AND GONE" (WARNERS) The man is suffering from advanced Leosayeritos. Noticeable symptoms. Lack of imaginative music and heavy doses of disco tendencies. Cure: He should be forced to listen to old Spooky Tooth albums.

Gary Wright

QUEEN "NEWS OF THE WORLD" (ELEKTRA) Great cover art and a record that is surprisingly loose enough to enjoy. "We Will Rock You" in particular stands out as the direction this band should most often be following. All that operatic stuff remains but the music is returning to the meatiness of the first three albums.

Queen

"THE ORIGINAL FLEETWOOD MAC" (SIRE WARNERS) There was a time in England when any punk worth his weight was dedicated to American Blues. Peter Green's Fleetwood Mac was the best of the bunch as far as I was concerned. Here was this incredible guitar player playing some of the most economical blues riffs going and he had a voice that released hellhounds for kicks. I'd love to see the look on the face of some brand new Mac fan trying this disc out for the first time. It is raw, raunchy, indignant and just about everything Fleetwood Mac today isn't. Though this stuff has never been released before the recordings are remarkably good. 1967 was a very good year for British Blues. Let's try not to forget how it once was.

RAMONES "ROCKET TO RUSSIA" (SIRE WARNERS) I've spent quite a hunk of time writing about The Ramones in the past. I loved the first album. I adored the second one and I'm equally crazy about this disc. Rockaway Beach always needed a good surf group and The Ramones fill that bill splendidly. You have to realize that you don't really surf at Rockaway. The big feat is catching a hitch on Rockaway Blvd. so that you can hang out by the rotting boardwalk for a couple of hours, fully dressed in your leather jacket and never even removing your sneakers. Kids from Queens never go near the water. They just threaten the surf. Read the lyrics. DUMB. Listen to Joey's phrasing. RIDICULOUS. Catch the chord Johnny keeps playing. It's so he won't forget it the next time. They coulda been a great punk band but the Ramones have decided to become just a plain GREAT BAND instead. Long live Austin Street.

Ramones

SAMMY HAGER "MUSICAL CHAIRS" (CAP.) Bette Midler does a Hager song on her new album but we won't hold that against him. At his best he sounds like Free; at worst he looks like Jerry Lee Lewis.

ROD STEWART "FOOT LOOSE AND FANCY FREE" (WARNERS) The best thing that could happen to Rod at this point would be for Britt to take away all his money. This way he could start suffering again and stop surrounding himself with expensive dead weight session musicians and insensitive producers. This record stinks. He does "You Keep Me Hanging On" in a Vanilla Fudge arrangement to keep Ex-Fudge drummer Carmine Appice happy. Nothing on this record works. The rockers sound like a computer trying to keep up with Chuck Berry. The love songs are more interested in rhyming than reason. Rod is a lost cause at this point. He combs his music a thousand different ways but it just doesn't sound the same anymore. I never thought his sound would become so despicable.

Rod Stewart

PAT TRAVERS "PUTTING IT STRAIGHT" (POLYDOR) Pity he wasn't releasing this stuff in 1967. Guitar heroes are a thing of the past. So is this record.

KISS "ALIVE II" (CASABLANCA) I'd have to be crazy to say anything negative about these guys. They have a God-damned army backing them up. You don't mess with an army. They could kill you. □

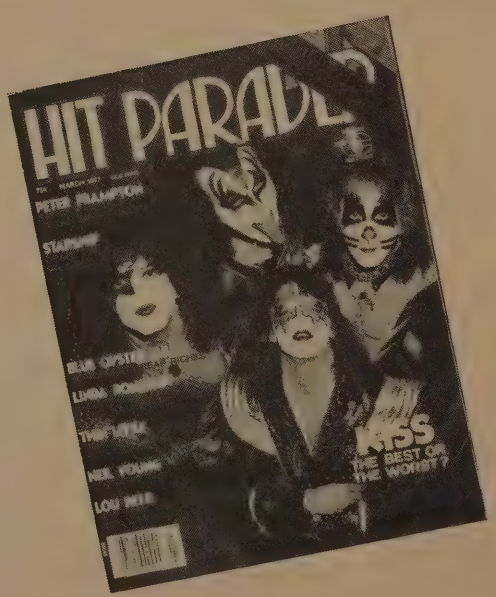
Kiss

ROCK 'N' ROLL

EVERY MONTH WITH A SUBSCRIPTION TO

HIT PARADER

AMERICA'S FIRST ROCK'N' ROLL MAGAZINE



YES, I WANT TO GET HIT PARADER EACH MONTH MAILED DIRECT TO ME!

HIT PARADER DEPT. HP578
CHARLTON BUILDING,
DERBY CT. 06418
ENCLOSED IS.....

(CANADA ADD 25%)
(FOREIGN ADD 50%)

☐ $10.00 ONE YEAR (12 ISSUES)

☐ $18.00 TWO YEARS (24 ISSUES)

(Check one)
☐NEW SUBSCRIPTION
☐RENEWAL

NAME.....

ADDRESS.....

CITY.....

STATE .....ZIP.....

Lynn Goldsmith

KISS
THE CONQUERING HEROES
another fantasy

by Legs McNeil

The sun's rays stopped through the exhaust - covered windows of my second story office and pierced through my eyelids telling me I had made it through another day. I opened them slowly, cursing my aching body as I looked around to see if I was all in one piece. I was. I had just gotten too drunk again and fallen down on the floor. Nothing unusual. I picked myself up and waded through the empty Budweiser cans to the sink at the far corner of the room. "One of these days I'm gonna clean up my act," I mused to myself as I stared into a hungover face that had a Mason Reece look to it. My tongue, parched and swollen, hung out of the corner of my mouth, begging for some cool liquid refreshment.

I sprinkled the rusty water on my face. The tinted orange of the rust blended in with my hungover green complexion making me look an even more deathly sight of purple. I searched for my shoes through the littler (mostly overdue bills, empty Marlboro packs, beer cans of course, and a stale pastrami sandwich on rye with no mayo). I found my shoes, pulled on a pair of shades and went out to the corner deli to have a refreshing breakfast.

After a delicious can of Coca Cola I returned to my office feeling a hundred of times better, ready to tackle any case, beat up even the meanest criminals, and go a few rounds with a beautiful broad. "Good old Coca Cola," I said out loud with a hearty chuckle. I opened my door and just then I spotted it. A clean white envelope marked "Legs McNeil Famous Detectives Agency." My super sleuth instincts smelled a hot case and I immediately tore the letter open and read it.

Going out more, but having less fun? Want to join new people of a fun loving, intimate crowd of professional adults? Well Computeamate may be just your cup of tea.

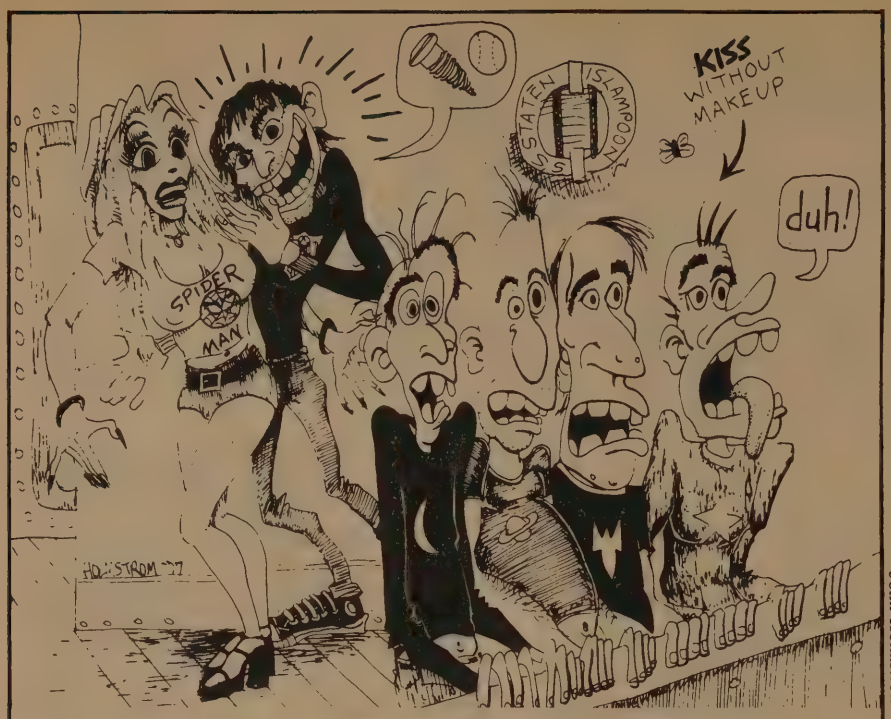
COMPUTEAMATE

A new concept in dating. Computeamate where the lonely meet their one and onlies to have and to hold, the sexy not the old, through sickness and in health, especially rich broads with lots of wealth.

Telephone No. - PU 5-3662

"Cripes, all I get is junk mail," I shouted out loud as I ripped up the letter. My happy mood had been quickly deflated. Not only was I disappointed that there was no new case to start me off on new adventure, but the idea of the crass commercialized computerdate had made me realize a grim thought. My social life was pretty dead. Just then it hit me. "What you need is a nice girl." I had been promising myself for months the first nice spring day I was gonna hang up my .38 and do a little private investigating on my own. "Well today's as good as any."

I was all set to march out the door and pick up the first woman I saw when my bad conscience interrupted me. "What girl in her right mind would talk to an ugly mug like you?" I stopped dead in my tracks and although my bad conscience put it bluntly, he had a point. It wasn't gonna be that easy. While my good and bad conscience fought out the question of my future inside my head, I took a shot of a bottle of Johnny Walker that I had failed to finish the night before and



John Holmstrom

"Watch it," I whispered with a sarcastic grin. "If those guys come over to us, we already found God."

proceeded to try and build up my confidence.

A half a bottle later I had managed to close off the mental argument and come up with a decisive plan of action. Before I had time for second thoughts I was out the door. My plan was simple enough — I just boarded the first subway I came to, and would ride on it until some loving broad came along and follow her until I managed to convince her I was the cat's meow. It seemed simple enough. Too bad it wasn't,

I was sitting pretty on the downtown local, dressed in my Sunday leathers. I found a deserted copy of the *New York Post* on the floor of the half empty train and read some interview with some Staten Island housewife, who claimed that for the last week she saw a giant man emerge from the Hudson River and carry on a love affair with the Statue of Liberty.

Legs McNeil

A huge man, about a hundred feet tall, wearing a pin striped shirt with a horrible polka dotted tie and big thick glasses erupted from the water...

The giant was supposed to be an accountant from New Jersey who had hormone treatments that went haywire resulting in his growing a hundred feet tall. It was a pretty preposterous story.

"Gee, what they won't do to sell newspapers nowadays." I got bored with the cheap sensationalism and preoccupied the time by staring at two cute young things showing off their wares in a Bloomingdales lingerie ad. I started drooling on the floor as my mind conjured up dirty thoughts of the two half naked dames in the ad. Just as I was about to melt the newsprint with my hot glare the subway screeched to a halt, the doors scraped open, and just before they scraped to a close, the most gorgeous piece of woman I'd seen in months wiggled into the train car and took a seat directly across from me.

She was a cute blonde, dressed in a low cut Spiderman tee shirt with hot red hot pants that were pulled tight over two creamy white thighs that melted into a pair of long sexy legs. My heart raced. My thyroid pumped gallons of saliva into my mouth causing me to drool more furiously than ever onto the subway floor. I was getting dirty looks from the people around me, but I didn't care. I had found my target.

"Oh baby, oh baby, oh baby!" My perverted thoughts were interrupted by the subway screeching to a halt again and the force of the sudden stop threw me to the floor, in my own puddle of drool. "South Ferry. Last Stop. Change here for the S.I.F.," the train's loudspeaker shot out in a piercing garble. Before I had time to pick myself up and wipe myself off, a wave of commuters trampled over me and out the door.

By the time I picked my trampled body off the floor the beautiful girl was gone. I turned toward the crowd of commuters charging up the stairs to the Ferry platform and I noticed my beloved Miss Hot Pants wiggling away without me. I jumped out of the train just before the doors closed and ran up the stairs in hot pursuit. I wasn't gonna let her get away this easy. By the time I reached the Ferry the big metal doors were closed and the waiting room was deserted. I had missed the boat.

I felt tears swell in my eyes and was just about to have a breakdown on the floor when all of a sudden I noticed a door marked "Employees Only" open with a clear view of a ferry boat warming up its engines. It was a long shot, but today was a day for long shots. I ran with all my might and shot right through the open door and flew out onto the dock.

The floating tub was about five feet from the platform and gaining speed when I made a hop, skip and a jump and managed to land on board, knocking over a Puerto Rican hot dog vender and his cart. Hot dogs flew through the air and tons of juvenile delinquents maddened with hunger made a mad dash for the flying dogs, causing panic and confusion among the waiting customers, giving me a chance to dash off down the

deck and hide in a men's room until all the commotion died down.

I sat on top of a cracked porcelain sink and lit up a smoke. "At least you're on board with Miss Hot Pants," I mused to myself as I took a long hard drag of the cigarette and inspected my wounds. Just then four weird looking guys entered the men's room and I quickly hid in a stall fearing they might be Port Authority workers looking for a scrawny and clumsy stowaway. "Okay you guys, remember, be on the lookout," one of the four voices declared.

"He might pop out any time and we have to be ready." I was sure they were talking about me. I mustered up enough nerve to peek over the stall and noticed four weird looking youths, who looked vaguely familiar. In fact their voices also had a ring of familiarity. They were too young to be Port Authority cops so I flushed the toilet and left the stall like I was some regular passenger. They gave me a funny look as I passed them by, but said nothing. I was glad they didn't; they looked weird enough to be some religious cult that wanted to save your soul from eternal damnation by brainwashing you.

I went out onto the first deck and acted as inconspicuous as possible, but keeping one eye for the probably furious hot dog vender and the other for my beautiful blonde broad in the red hot hot pants.

Five cigarettes later I had seen neither friend nor foe. I was feeling pretty foolish for going on this wild goose chase but something inside drove me on. I lit another cigarette and stared out across the bay at the Statue of Liberty and wondered why the French had made her look so masculine. Before I had time to dig up an answer I felt someone tap me on the shoulder. I almost jumped into the water in fright. "I'm sorry, I didn't mean to scare you," came a sexy voice from over my shoulder. I turned around and found myself eye to eye with the beautiful blonde I was chasing, and she was even more beautiful than ever.

"I'm sorry to disturb you, I just wanted to bum a smoke." I stared at her icy blue eyes and felt the gentle pitter - patter of love's footsteps on my heart. She stared at me waiting for a reply, but I was transfixed by her beauty. "Well, ah, I'm sorry. I didn't meant to bother you," she finally said, backing off. "No, ... no, uh, sure I got a smoke," I finally managed to stutter.

She smiled and I handed her a smoke and even lit it for her. "Nice day isn't it," I said. "If it doesn't rain," she interjected. I smiled dumbly trying to think of something else to say when the girl asked if I was in a band. I told her no, but was a big Rock and Roll fan and after that we started talking like old friends. She told me that her name was Zelda and that she loved the Ramones, saw Richard Hell when he was still in Television, and thought Lou Reed was neat! I was in love. I was just about to tell her about the great new N.Y. band Suicide when the four weird guys I saw when I was in the men's room walked over by us and stared off into the water in silence.

Steve Taylor

The four nerds that I thought were in some kind of religious cult started chanting in unison and were suddenly transformed into those super heroes of Rock and Roll.

"Watch it," I whispered with a sarcastic grin. "If those guys come over to us, we already found God." She shook her head in agreement and said, "yeah, they do look a little weird."

"Don't worry, I'll protect you," I said with a seductive gleam in my eyes." Boy, was I feeling brave. My blonde bombshell giggled mischievously and I felt now was the perfect time to ask her for a date! But before I got the words out of my mouth I witnessed the most horrendous event I'd ever seen in my short - lived life.

In front of my disbelieving eyes, a huge man, about a hundred feet tall wearing a pin striped shirt with a horrible polka dotted tie and big thick glasses erupted from the water about 50 feet from the ferry. I knew from the way he was dressed he must have been the overgrown ac-

(continued on page 60)

Legs McNeil

I didn't need to seek for a weapon anymore, the boys were back in town.

GRAHAM PARKER AND THE RUMOUR

Breaking The Rules

by Jim Girard

Graham Parker and the members of The Rumour tend to confuse their most die-hard fans.

Graham Parker and The Rumours have released their third album, a monster called *Stick To Me.* It features the five members of The Rumour augmented by a four-piece horn section. Fronting all of this is thin and wired-up Graham Parker. It's hard to imagine that the well - executed sound of *Stick To Me* comes from an ex-gas station attendant and a bunch of refugees from the pub-rock scene in London.

Parker plays guitar and plays harp; his singing is even wilder and more R&B than ever. Martin Belmont (ex-Ducks Deluxe) and Brinsley Schwarz (ex-Brinsley Schwarz) play the varied guitar parts this band requires. Bob Andres (also late of Brinsley's band) handles all keyboard instruments. Bassist Andrew Bodnar and drummer Steve Goulding complete the basic band.

Stick To Me roars with rousing numbers like "The New York Shuffle" and "Soul On Ice." Parker and Rumour use the horns as a complement to their basic concept of a hot R&B band. Wisely, they haven't made the brass integral to this material — as, say, Southside Johnny & The Asbury Jukes would. On some tracks, the brass section isn't even used; for example in the Springsteen - like "Watching The Moon Come Down."

Parker growls when he hears people compare him to Springsteen. However, the arrangements are similar in some numbers. He also gets miffed at people comparing the new onstage band (with the horns) to The Jukes.

"We run into a lot of comparisons with Southside Johnny because he wears shades and has a rough voice. I think we're pretty different. It is coming from a similar direction, but they stick closer to their R&B roots, while our songs lean in different directions," Graham Parker told *Hit Parader.*

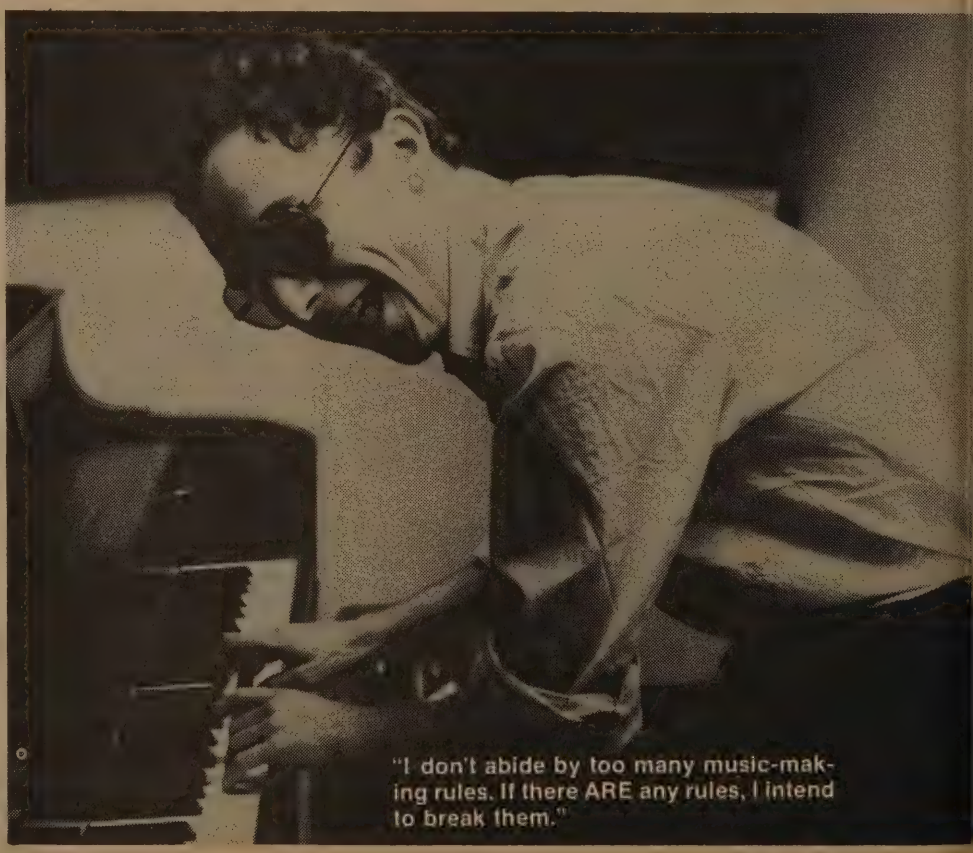
He continued: "I've got no illusions about original music though. We may sound a little like everybody. I mean, a lot of what other people do that they call original music is a load of junk — eccentric, out - on - a - limb stuff. You know, I don't abide by too many music - making rules. If there *are* any rules, I intend to break them."

Breaking rules is what GP and R are really good at. For example, after two albums *(Howlin' Wind* and *Heat Treatment)* with Graham Parker, The Rumour recorded an album of its own.

The Rumour album was (somewhat comically) titled *Max.* You see, since Fleetwood Mac called their last album *Rumours;* The Rumour decided to call theirs *Max.* No special significance to the title other than that.

Parker gave his band time off to do their own album and the result was a comparitively laid-back project. Steve Goulding explains: "We play more energetically and with more natural fire with Graham as front man. When we're doing our own thing and he's not there, it's not quite as up-front as that. It's more subtle without Graham. And it's not exactly what you'd call an instrumental outing. *Max* is the same sort of three - to - four minute songs played, we hope, in a commercial sort of way."

In fact, the horn section that plays on *Stick To Me* and is now touring with Parker and The Rumour first appeared on *Max.* When chided on how Rumour is trying to pull a Southside Johnny number



"I don't abide by too many music-making rules. If there ARE any rules, I intend to break them."

Mark Sullivan

JOIN THE SONGBOOK CLUB NOW

Impress your friends; playing guitar is easy when you have our Songbooks. Thousands of professionals and amateurs alike are already members of The Songbook Club.

PETER FRAMPTON	BAD COMPANY
LED ZEPPELIN	JETHRO TULL
JACKSON BROWNE	ROLLING STONES
EAGLES	YES
DAN FOGELBERG	BEACH BOYS
JIMI HENDRIX	ROBIN TROWER
NEIL YOUNG	McCARTNEY & WINGS
GARY WRIGHT	PAUL SIMON
BOB DYLAN	AMERICA
ELTON JOHN	JOHN DENVER
PINK FLOYD	RANDY NEWMAN
BLACK SABBATH	LINDA RONSTADT
KISS	JANIS IAN
AEROSMITH	STEVE MILLER
QUEEN	JONI MITCHELL
BOSTON	HALL & OATES
LYNYRD SKYNYRD	CAPTAIN & TENNILE
FLEETWOOD MAC	ZZ TOP
PLUS HUNDREDS OF OTHERS!	

You will be playing many songs by the artists listed above, as well as many others. In fact, our extensive catalog contains over 800 titles of music books and 5,000 song titles!

and you will

- ★ **Receive the updated World's Finest Music Catalog, FREE six times a year.**
- ★ **Be entitled to featured bonuses and specials as a member.**
- ★ **Never be under any obligation to buy anything at any time.**

Learn to play the easy way!
Songbooks teach you how to play your favorite songs. Complete lyrics, guitar chords, piano music . . . all there in clear, easy to learn form. With our fantastic selection of songbooks and instruction books, you can learn to play guitar and piano without the aid of a teacher!

The World's Finest Music Catalog!
We keep a constant supply of all the items listed in our informative catalog, and most orders are shipped within 48 hours after we receive them. This assures fast delivery of your books. And, as new songbooks become available they are automatically added to the Catalog to keep you informed.

Shop from your own home!
Enjoy the convenience of buying your music books through the mail. Our huge selection of songbooks, instruction books, and books on music is better than you will find in any store; and with our regular sale and bonus items, you really can't afford *not* to join **The Songbook Club!**

THIS COUPON IS FOR YOU

Morninglory Music SCH
P. O. Box 6407, Santa Barbara, CA. 93111

Please enroll me as a member in **The Songbook Club.** I wish to receive all of the great benefits listed above, and I understand that I will never be under any obligation to buy anything at any time. I enclose $1.00 for membership costs.

Name _____

Address _____

City _____ State _____ Zip _____

GIVE THIS COUPON TO A FRIEND

Morninglory Music SCH
P. O. Box 6407, Santa Barbara, CA. 93111

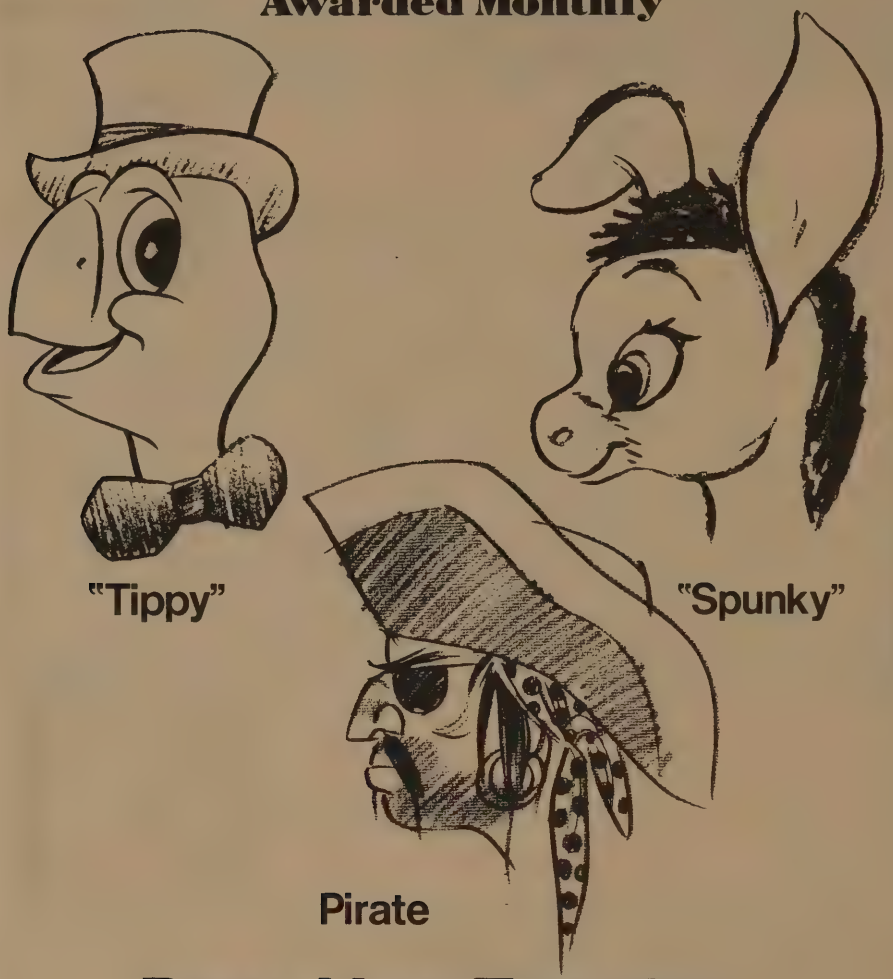
Please enroll me as a member in **The Songbook Club.** I wish to receive all of the great benefits listed above, and I understand that I will never be under any obligation to buy anything at any time. I enclose $1.00 for membership costs.

Name _____

Address _____

City _____ State _____ Zip _____

Over $5,000 in prizes
Awarded Monthly



Draw Your Favorite!

You may win one of five $995.00 Art Scholarships or any one of seventy-five $10.00 cash prizes.

Draw your favorite any size except like a tracing. Use pencil. Every qualified entrant receives a free professional estimate of his drawing.

Scholarship winners will receive Fundamentals of Art taught by Art Instruction Schools, one of America's leading home study art schools. Our objective is to find prospective students who appear to be properly motivated and have an appreciation and liking for art.

Your entry will be judged in the month received. Prizes awarded for best drawings of various subjects received from qualified entrants age 14 and over. One $25 cash award for the best drawing from entrants age 12 and 13. No drawings can be returned. Our students and professional artists not eligible. Contest winners will be notified. Send your entry today.

MAIL THIS COUPON TO ENTER CONTEST

ART INSTRUCTION SCHOOLS
Studio 8F-4040
500 South Fourth Street
Minneapolis, Minnesota 55415

Please enter my drawing in your monthly contest. (PLEASE PRINT)

Name_____

Occupation_____ Age_____

Address_____ Apt._____

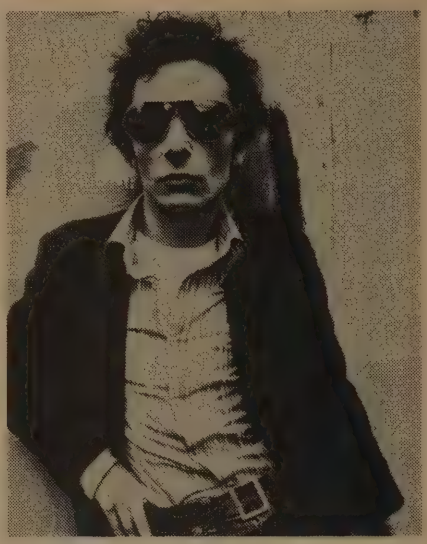
City_____ State_____

County_____ Zip_____

Telephone Number_____

by adding horns, Goulding proclaims that it's all bull.

"We use our horns differently than they do. I can't imagine The Jukes without their horns and with us it's good to have there as a sort of coloring. I don't think you'd miss the horns on our stuff if they weren't there," Goulding says defensively. However, several British dates with the Jersey band proved that Parker and The Rumour are leaning for a fuller



"We run into a lot of comparisons with Southside Johnny because he wears shades and has a rough voice. I think we're pretty different..."

sound. The reviews of those dates all heralded The Jukes for being so powerful and tended to overlook The Rumour's more rocking tendencies. So, whether or not The Rumour added horns to the new album and stage show to prevent any more upstagings or not, the fact is that the four horns do broaden the appeal of the band.

Numbers such as "The Heat In Harlem" turn into full - blown production numbers. At almost seven minutes, that track stands as the longest and most ambitious track on *Stick To Me.*

Nick Lowe, former member and chief force in the old Brinsley Schwarz, did the production job on *Stick To Me.* In a way it marks a return to their roots of the first album, as Lowe produced *Howlin' Wind. Heat Treatment* and *Max* were produced by Robert John Lowe's more direct approach to the band.

In addition to the three Graham Parker and Rumour lps, plus the *Max* album by The Rumour, there's also a few other Graham Parker and The Rumour outings you might want to get your hands on. First, there's a live album that is generally unavailable entitled *Live At The Marble Arch;* it was a special pressing the company did to get industry folks excited about the band. It's a favorite of Richard Robinson's and that's easy to see why. It's the best argument there is as to the brilliance of the players in The Rumour.

Also, there is a maxi - single (also called

(continued on page 40)

a Winterland production

Winterland Productions in association with Bill Graham is finally releasing the most comprehensive selection of rock merchandise/memorabilia ever assembled. All shirts are high quality American made goods with full-color, silkscreened designs and are fully licensed.

A) Official Tour T-Shirts

1. Grateful Dead
   1974 - Skull & Roses (C)
   1975 - Blues For Allah (T)
   1976 - Steal Your Face (T)
   1977 - Cyclops (C)
2. Jefferson Starship
   1975 - Dragonfly (T)
   1976 - Spitfire (C)
3. Doobie Brothers
   1976 - Eagle (T)
   1977 - Stampede (B)
4. Outlaws
   1976 (C)
5. Eagles
   1976 (C)
6. Foreigner
   1977 (B)
7. Leon Russell
   1976 (C)
8. Rolling Stones
   Tour of America 1975 (C)
9. Gary Wright
   1977 (C)
10. CSN
    1977 (B)
11. Boston
    1977 (C)
12. Santana
    1976 (C)
    1977 (T)
13. Elton John
    1976 (C)
14. Fleetwood Mac
    1976 (B)
    1977 (C)
15. Eric Clapton
    1976 (C)
16. Journey
    1977 (T)
17. Pablo Cruise
    1977 (C)
18. America
    1977 (B)
19. Jethro Tull
    1976 (C)
20. Robin Trower
    1977 (B)
21. Dave Mason
    1976 (C)
22. Rod Stewart
    1975 (C)
    1976 (C)
    1977 (C)
23. David Bowie
    1976 (C)
24. Pink Floyd
    1975 (T)
25. Who
    1976 (C)
26. Lynyrd Skynyrd
    1976 (B)
27. Montrose
    1975 (C)
28. Marshall Tucker
    1976 (C)
29. Allman Bros.
    1976 (C)
42. Bob Seger
    1977 (C)
43. Firefall
    1977 (C)

B) Official Tour Programs

1. Doobie Bros. — A
2. Dave Mason - A
3. Fleetwood Mac B
4. Rod Stewart - B
5. Allman Bros. - A
6. Kiss - B
7. Jethro Tull — A
8. Eric Clapton - A
9. Angel - A
10. Elton John- B
11. Queen B
12. Eagles - B
13. CSN - B

Program Costs:
A— $3.00
B— $4.00

C) T-Shirts

30. Kiss - Destroyer (C)
31. Grateful Dead - Roadie Shirt (B)
32. Starship - Red Octopus (C)
33. Jeff Beck — Wired (T)
34. Foghat - (T)
35. The Band - Last Waltz (B)
36. AWB - (B)
37. Earth, Wind, & Fire (B)
38. Ohio Players (C)
39. Jimi Hendrix (T)
40. Beatles (T)
41. Winterland - Palace of Rock (C)

The initial(s) next to each name indicates the style availability.
T—Tie Die Shirts
C—Color Shirts
B—Black Shirts

All Shirts $6.00 Each.
Price Includes Postage, Handling & Applicable Taxes.

Enclosed is my check or M.O. for $ _____ includes postage ,handling & applicable taxes

a Winterland production

Mail To:
1485 Howard St. Dept. 6
San Francisco,CA 94103

Please Print:
Name _____
Address _____
City _____ State _____ Zip _____

Shirt No	Size	Quantity	Program No

☐ Check Here For Rare Vintage Fillmore Posters Catalog $5.00
☐ Check Here For Winterland Productions Catalog Containing A Complete Assortment of Contemporary Rock Merchandise and Memorabilia $1.00

© Winterland Productions

Wholesale & Retail Inquiries Welcome

NEIL YOUNG'S DECADE OF LOVELY GLOOM

by Stephen Demorest

Richard E. Aaron

Some rockers like physical danger, while others prefer to flirt with mental illness. Young, whose three-record retrospective, DECADE, proves him a master heart-stopper, favors one of the subtlest and most classic temptations of all — women.

When James Dean accepted bad-boy Buzz's dare to compete in a "chickie-run" in "Rebel Without A Cause," he became an instant rock and roll idol. In the juvenile delinquents' hall of fame, there's no finer image of senseless heroics than this loner hurtling toward a cliff and certain death in a stolen car, only to bail out at the last second. Life - and - death heroics sure attract attention — take a walk on a high ledge someday if you don't believe me.

Every gamble must have its goal, though, and every myth its message. Like Dean's rebellion, most rock risks have to do with proving one's manhood — every additional ten palpitations - per - second on the heart chart adding another inch to the legend. Some rockers like physical danger, while others prefer to flirt with mental illness. Neil Young, whose three - record retrospective, 'Decade,' proves him a master heart - stopper, favors one of the subtlest and most classic temptations of all — women.

Nothing catpures the human imagination (and isn't that what art is all about?) like a hopeless love story, preferably one of the "impossible dream" variety. No cave of prehistoric dung ever smouldered more enduringly than Dante for his Beatrice, Cyrano for his Roxanne, Don Quixote for his Dulcinea, or — currently creaming the paperback racks — Ruark for his Shanna.

Neil Young may not have a monopoly on this territory — it's so sure-fire everybody wants a piece of it sometime— but the density of his lovely gloom clearly makes him the king of the sufferers in rock and roll. You wouldn't catch Mick "Under My Thumb" Jagger or David "Thumbalina" Bowie pining away for some imaginary wonder woman for a whole decade. Carnivores like those boys like fresh meat on the table as well as in their imaginations. In mind - fucking frustration, though, Young has come up with a fool - proof gimmick for keeping the bordello of the brain simmering — a haunt in the heart, a vision in the veins, a ghost in the gut, a spook in the spleen ... oh, you get the idea.

Well, sure, I suppose he's tried it with real girls. Cuts like "Stupid Girl" can't be about wimmen you'd bother to daydream out of thin air. And "A Man Needs A Maid" shows Young appreciates the nitty - gritty benefits of using females as sanitary engineers. Young doesn't even pick on just girls. "Ohio" and "Southern Man" demonstrate he's willing to mix it up with men too. The reason Young prefers tussling with imaginary girls, I suspect, is not because they're pushovers, but because they're the toughest opponents of all. Take "Expecting To Fly," for instance, from the Buffalo Springfield days. You can't tell me those bleeding

(continued on page 59)

Young's real voice surfaces when he jabs out those sour-mash guitar tones on the rockers. He may have a scatter-shot approach to his playing, but no one cuts the air to shreds like he can.

U.K. PUNK UPDATE

by Lisa Robinson

Photos by Sheila Rock

Billy Idol is nineteen - years - old, has unnaturally blond hair worn in the punk style, and wears black leather jacket and trousers along with his white shoes and yellow socks.

His band, Generation X, was about to make their second appearance on BBC-TV's "Top of The Pops" show, and he almost apologetically explained to me that they'd lip-synch along to their new single, "Wild Youth".

"You really should come along and see us do a proper gig," muttered bassist Tony James. "I kind of feel like a fool doing this..."

The Punk rock scene in England has changed.

A year ago I saw the Sex Pistols, the Clash, Buzzcocks and Heartbreakers in Manchester, England. I saw a band called Eater (with a fifteen - year - old drummer named Dee Generate) play in a tiny pub called The Hope and Anchor. I saw X-Ray Specs — whose girl saxophone player wore army fatigues and a veil covering her face - in the basement of a Kings Road pub called the Roebuck.

At that time I was impressed with the energy of the music, the almost euphoric excitement of the kids who came to see the shows, and the spirit and comaraderie among the bands.

I wondered then what would happen if these groups — most of whom were not yet signed to record labels — got deals, made money, and became Stars. Would they all too willingly jump into limousines and start guzzling the Dom Perignon??

There wasn't much chance of that happening then.

The Sex Pistols had been tossed off EMI for making "obscene" statements on live British television, and were having troubles getting another record company to back them. The Clash were signed to CBS, but most A & R departments of English companies were hesitant to sign any of the new, young bands that seemed to keep popping up (almost overnight) in London.

Then the Sex Pistols' singles went to Number One on the British charts. The Clash sold out the Rainbow Theater. The British music weeklies wrote about nothing but punk rock. It was *happening,* and with a rush unlike anything that had happened in England since the Beatles and Stones days of the mid-1960's. All of a sudden, every A & R man was instructed to "find a band like that."

Generation X was signed to Chrysalis. The Cortinas (who are all under twenty and had a single called "Facist Dictator") got a deal with CBS. Polydor snatched up the Jam — three boys who have very short hair, dress in dark suits and thin white ties and sound like the early Who. The New Hearts, Vibrators, Buzzcocks, Siouxie and the Banshees and others all began to make records.

Even the BBC-TV show "Rock Follies" (which enjoyed a brief run on American TV last year) incorporated punk rock songs and style into their format.

Generation X vocalist Billy Idol loves the girls fainting at his concerts...

The Sex Pistols were signed and quickly dropped by A & M Records, then made a lucrative deal with Warners. They planned to make a big film with director Russ Meyer for 20th Century Fox. Two more punk rock films are in the works, and *Vogue, Harpers/Queen, Ritz, Deluxe,* and other trendy British publications carried extensive punk rock coverage.

On a recent trip to London, I saw just how much all this attention has affected the bands. The Clash sold out three shows at the Rainbow in four hours; the Cortinas talked in an interview about how they feel their music is getting more "sophisticated," the Buzzcocks headlined the Marquee (that's where the Rolling Stones began many years ago); the Jam had thousands of kids doing the Pogo (that's the punk dance where they just jump up and down) at a ballroom in Brighton, and the Sex Pistols were on tour in Europe, talking vaguely about plans to come to the U.S. soon. (The rumors ranged from a scheduled — then cancelled — performance on "Saturday Night Live" - to New Year's Eve at Madison Square Garden, changed to Chicago).

Oh sure, the energy is still there: the audience ripped up seats at a Clash concert and tossed the chairs onstage, the kids still take great gobs of beer in their mouths and spit in any direction that suits their fancy (something I strongly hope does not catch on here...). And, if the music is a bit more "professional," well, obviously the more you play, the better you get.

But perhaps the disappointing aspect of the newly emerging success of this scene is that the bands do consider themselves Stars, and there is much bitchy, petty jealousy among the various groups. In many cases, so much attention has really gone to the heads of the kids barely out of school who can now afford to move away from home...

So the scene may have become more established, but there is a four-hour film in London that clearly shows the energy and excitement of these bands at the beginning.

Filmmaker Donovan Letts shot his documentary in super 8 (then transferred it to videotape for editing purposes), often standing in the midst of raucous punk crowds in clubs and theaters. How did he manage to get such clear footage when hundreds of fans were jumping up and down, doing the "pogo"??

"I just looked at 'em dirty," he told me when he screened the film for me.

Included in concert and backstage shots are the Sex Pistols, The Clash, Generation X, Eater, The Heartbreakers, the Damned, the Slits and more.

This film, which had a few weeks' runs at a local London cinema last fall, got it all down for posterity. Don is hoping that with the aid of filmmaker Peter Clifton (he worked on Zeppelin's "The Song Remains the Same") to get his movie shown in America. Someone should grab it quick, it's better than anything we've ever seen on TV *or* live of the UK punk scene.

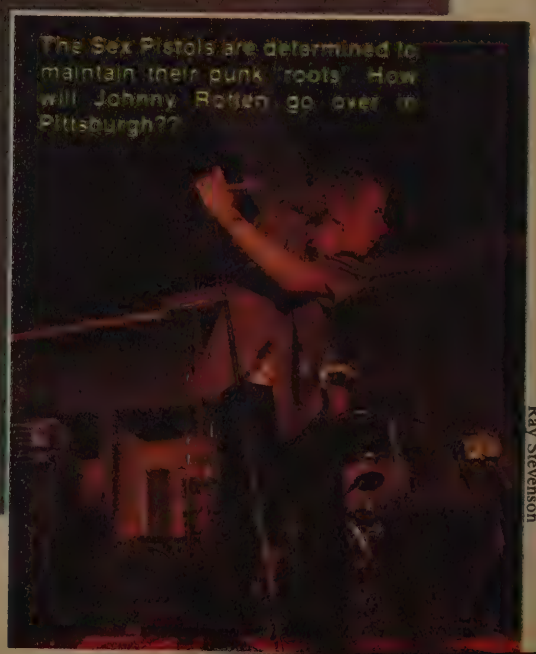
The Clash - who sold out three shows at the Rainbow in four hours - have no immediate plans to come to the U.S.

For many of the British punk rock bands then, their music is well on the way to becoming big business. No longer considered outlaws performing noise in tiny basement clubs, bands are recordings, appearing on television or in large concert halls, and planning American tours.

Billy Idol (Generation X say they plan to come here in the spring) told me he *loves* being on the cover of teen magazines, photographed with blond models blow drying his hair:

"It's like The Beatles, or the Rolling Stones. They were pop stars then, now they're historical. I don't think there's anything to be ashamed of about being a pop star. I used to collect bubblegum

"The initial punk thing was a rejection of apathy ... it's enough that all this changed the SOUND of the music..." say The Cortinas.



The Sex Pistols are determined to maintain their punk roots. How will Johnny Rotten go over in Pittsburgh??

Ray Stevenson

Filmmaker Donovan Letts, who got it all down in the early days.

cards of the Beatles, with pictures of John Lennon on the *phone*. I love that stuff. We get slagged sometimes for being commercial', but I think being a pop star, the girls fainting at the concerts and all that, is great."

And the Cortinas say that they feel their music has changed, and don't care if they lose some of that initial punk audience.

"It's not that we can't play that kind of raw music anymore," said bassist Dexter Dalwood, wearing black leather, sitting in CBS Records' London office. "It's that we really don't want to. Even if it's what some of the kids want to hear, if it's not what we want to do, then it doesn't make sense. We'd be fooling the kids, and fooling ourselves."

"The initial punk thing was a rejection of apathy," added vocalist Jeremy Valentine, neatly dressed in a white shirt, tie, and leather jacket. "But then it became apparent that there wasn't a lot that could be done with say, the government, through music. It was enough that all this changed the *sound* of the music, and got kids to come and see bands without just *sitting* there. That was the most important."

Of course there are some bands determined to hold on to their ideological punk "roots". When the Sex Pistols planned their first tour here late December, they wanted to play "working class" areas, secondary markets like Pittsburgh, Detroit, Cleveland, Chicago ... and avoid media centers like Los Angeles and New York...

(Surely manager Malcolm McLaren was no fool, and he realized that fleets of 747s would descend on Pittsburgh, or wherever, to catch that first date. And since when was Chicago considered a "secondary" market??)

"We want to play for the people in the more working class areas," said Pistols' spokesman Rory Johnston in New York, where he was residing at the posh Sheery Netherland hotel. "We want to let the kids see the band, and not do a whole press, scenemaker thing."

The Jam, with lookalike fans.

Assorted punks and local color. Malcolm McLaren's shop "Sex", on the Kings' Road, where it all began...

They charged only three dollars a ticket (and made the press pay too) as they recently did on the English tour that caused them to cancel that "Saturday Night Live" date. It will be extremely interesting indeed to see how the Sex Pistols go over in America where there aren't thousands of teenagers on the "dole", and no one here really cares about Queen Elizabeth, much less anarchy in the U.K.

Perhaps the next biggest British punk band, and the most seemingly political, is the Clash, who have no plans to come to America. (Patti Smith talked about bringing them here to open her next tour, but nothing's definite.)

"Why should we come to America now?," asked the Clash's unpredictable manager, Bernard Rhodes. "We've got a huge audience in England, we sold out three shows at the Rainbow in four hours, *those* are our fans."

"We don't want to do a big hype number and come to the States until we're ready for the States and the States are ready for us."

(And, perhaps, until Epic Records decides to release a Clash LP here??...)

There's no business like show business??□

THE BABYS: "IT'S AN ADVENTURE"

Exclusive Interview With Michael Corby

by Deane Zimmerman

The Babys are John Waite, Michael Corby, Wally Stocker and Tony Brock, and they achieved instant success with the release of their debut lp 1½ years ago. Their second album, Broken Heart, *(With their hit single "Isn't It Time") proved that this band wasn't the hype some people suspected.*

After the completion of The Babys' recent U.S. tour, they took some time off before returning to Europe for TV appearances. Michael, vacationing at home in Los Angeles, spoke with us about the tour, their music, their hopes and aspirations...

HP: Was this tour more successful than your first one?
Michael: Very much so. This time we were on the road for six weeks and we played all over the country. When we went on the road last time we wanted the tour to coincide with our first album, but we were having management problems and everything sort of got screwed up. We weren't in the U.S. and by the time we returned, about three or four months later, we only had time to play about 10 cities. But even though that tour wasn't really effective, we did get to some of the major markets and sold out every gig...
HP: Being a "new" band — did it get very hectic for you? Fun?
Michael: Oh yeah, it's the most excitable time. It's a time to be naughty — a time when everybody goes a little crazy. All your emotions come out during a big tour: you have to realize that there are ups and downs — that's the fun of it. One minute you're all screaming and shouting and the next moment you're all laughing. If you haven't got that type of wildness and you can't let your feelings out with each other then you don't really have a band — you just have a bunch of people who play together. This is an adventure for us — that's what it's all about.
HP: The Babys have been compared to other British groups like Bad Company and Zeppelin. Do you feel the comparison is valid?
Michael: I like to think of our show as a traditional English rock and roll champagne party — it's fairly glamorous — but I don't think that we can be compared

(continued on page 61)

Neal Preston/Mirage

THE HIT PARADER INTERVIEW

LINDA RONSTADT

by Lisa Robinson PART 2

In Part I of this interview (March '78) Linda talked candidly about her recent tour and the problems of putting together a new band. She discussed in detail how she felt she — and the musicians working with her — had changed, and how their music strengthened in the process of that change. On the frivolous side, she chatted about clothes, her stage wardrobe in particular. Here, America's foremost female superstar continues.

Lisa: You said you added some New York musicians — what have they done for the band? Positive things?
Linda: Well, they gave us a little bit more awareness of a professional attitude. Those guys are really die-hard professionals. You know, like lateness. I've always had a problem with lateness...
Lisa: Really?
Linda: Yeah — and they hate that. You know, California is kind of laid back ... but these N.Y. guys really got us organized. And rightfully so, because they don't want to be kept waiting. I'm still late, but I do try a little harder now to be on time. Also — in terms of having a more professional attitude; every night after the show we'd listen to the tapes and we'd tear it apart and try to figure out where all the weak spots were...
Lisa: You had never done that before?
Linda: Well, we did it on the last tour a little bit but not as much and not to the degree we did it on this tour. I mean I really did sit there every night for about two weeks and listen. It was real painful for me cause I was having a lot of trouble with my voice — it wasn't in very good shape. Also I was afraid that I was singing badly — singing really out of tune. I mean the basic things, like singing in tune are things I've never had any trouble with. I do sing in tune. But I was singing wildly out of tune and my voice was cracking.

Also ... this tour has sort of been a time where I've been examining what kind of person I seem to be turning into and questioning it a little bit and wondering what direction I want. Some of it I'm pleased with and some of it I'm not pleased with. But a lot of that kind of creeps up on you. Attitudes can creep up on you before you even have a chance to realize and before you know it they've done you damage and they've done other people damage. And then you have to start re-examining them...
Lisa: Do you think the audience notices differences in your voice as much as you do?
Linda: I think they know if it doesn't sound good. I don't think they know exactly why, but *I* know, and the band knows and that was real tough for me to have to listen to.
Lisa: Are you considering releasing any of the material "live" on record from this tour?
Linda: Now, because the stuff that we're doing on the tour that's new is already on the album and it sounds real good. I'm not really interested in re-recording the stuff that's already out that have been hits. That would be the only purpose — to redo it with this band and I'm not really interested in that. And besides, I really love to record. I like to do that more than I like performing and I would feel like I'd be cheating myself out of fun...
Lisa: So you don't mind all that time in the studio?
Linda: No, it's hard but I really enjoy it. To me, being on the road is more intense — and if it's bad, it's unbearable. Making records is hard work but it's just incredibly fun for me. You always sacrifice a lot in terms of technical quality when you make a live record — it all sounds better if you do it in the studio.
Lisa: Do you feel that you need both in your life as a performer? That one keeps you on your toes for the other?
Linda: Well, one feeds the other. Going out on the road is like gathering up a whole lot of experiences and it also forces me to focus in on music. We spend a lot of time listening to music when we're travelling because that's all there is to do. If I was home I wouldn't necessarily focus in on it the way I do when I'm with a whole bunch of other musicians who are really concentrating on it. So it's like going to a seminar — you have to pay attention. And then, when I get home I take some time off and then finally the composite of all those experiences of both being on the road and travelling and all the time that I've spent being off — you know, going through whatever little relationships I've gone through — all that gets regurgitated

back into music. It just gets spit right back out. I take it all in and then it just sort of comes together in the album and makes a little story. Like show and tell...

Lisa: It's good that you never stop growing and learning. It could get so boring just going out and doing gigs — and not even thinking about what you're doing, just mindless existence...

Linda: Nah, I never want that. I would stop doing this if it got to be like that. Pain will either stop you dead in your tracks or you'll learn something from it and you'll grow beyond that. It's always walking a fine line — it's a kind of a risk all the time — if you want to subject yourself to really intense experiences — whether the pain is going to be so debilitating that it will cripple you or whether you'll be able to be fortified by it.

Lisa: You've always been very outspoken about your admiration for Dolly Parton ... how did you happen to come to work together on Simple Dreams?

Linda: Well, I met Dolly about seven years ago when I sang with Earl Scruggs at the Grand Ole Opry. I was dressed in standard rock and roll wardrobe of tee shirt and jeans, and when she came out dressed so beautifully I just couldn't believe it. She looked so pretty and I felt like a jerk in my jeans.

I had heard her sing on the radio and I was dying to meet her so I just went right up and introduced myself. She was so neat — and that was the beginning of our friendship. From then on I always was a giant fan of hers. Emmylou Harris is a big fan of Dolly's, too. One day Emmy called me up in a panic and said that I had to come over cause Dolly was coming to her house so I got in my car and went shooting over there and God, we just had a ball. We sat down on the living room floor and talked and we sang old songs — old Carter family songs and a whole bunch of Dolly's songs — in fact we taped a lot of it, us singing together.

It was so great that Dolly asked us to come and sing on her TV special, which we did, and even though I thought we all looked horrible, it was the best singing I've ever done on television. It was just great — the rapport was really excellent. Before the show began I was waiting to go on and I was really nervous. I had my guitar and I was trying to think of some songs I could sing that would loosen me up. I started singing 'I Never Will Marry' and I began figuring out new chords for it and since I was there in Nashville, and it's like an old-timey sort of song, I kept hearing Dolly's voice on it.

When I was getting ready to record it I heard that she was in town. Her producer called me up and asked me if I would come over and sing back-up on Herbie Peterson's album along with Dolly. When I saw her there I said 'You know, we had a lot of fun when we sang together — you should come over and sing the harmony on my record cause I've always heard your voice on it.' And she said that she'd love to. I really had to get up my nerve to ask her. She came over and we did the whole thing live — she just sat there in the room and I played guitar. It really made me feel good.

Lisa: You've done television with Dolly, you performed alone at the Inaugural and you appeared in the background on the 'Saturday Night Live' show. Do you enjoy TV, or does it make you nervous?

Linda: All the people on 'Saturday Night' are so nice — I mean there's no back stabbing going on at all. They're real friendly people and they're really cooperative. It's like a family — it's like all the kind of things you might think would be nice on television — but it's really true. And it's the same way with Dolly. Performing at the Inaugural was great but everybody was nervous. We were all asking ourselves why we were so nervous — I always have stage fright but I didn't expect to get *that* scared. As soon as we set foot on the stage we were completely overwhelmed. It even happened to the most professional ones on the show.

John Lennon and Yoko Ono were at the show and when they came backstage John said that they felt exactly the same way when they gave a command performance for the Queen of England. But as far as the rest of it was concerned — I thought it was amazing. I loved the whole idea of it and the humor in it.

Lisa: You've said it's taken you forever to get your house together. How's it coming along?

Linda: It's chugging along. I still don't have any door-knobs upstairs and I still haven't decided how to arrange the furniture downstairs. But the upstairs is okay and I have silverware and a Cuisinart.

Lisa: You mean you really get a chance to use a Cuisinart?

Linda: Yeah, a little bit. I can barely cook, but I shred up apples in the morning to put on my granola. That's the sum total of my abilities with the Cuisinart — but I really like the whole idea of domesticity. I've always been a bit of a closet housewife anyway.

Lisa: Really?...

Linda: I've never gotten a lot of chops in that area but I like the idea of it. I might go nuts if I *had* to stay at home...

Lisa: What do you think of Karla Bonoff's album?

Linda: Oh God, it's beautiful. I think it's just gorgeous — that's one of the things we listen to all the time out here on the road. We take our favorite tapes along and the whole band listens and everyone loves it. It's hot music and it's really heavy. Karla's record really holds up.

Lisa: Do you think she was at a disadvantage having recorded some of those songs? Even though she wrote those songs you had already recorded them and it was inevitable that people were going to compare her to you...

Linda: People compare her to me because I do them very much like she did. The way I recorded them was very close to the way that she originally wrote them. I actually took more from her than she took from me. So when she does it the way she made it up people say it sounds like me, when mine actually sounded like hers to start with.

Andy Kent

"Pain will either stop you dead in your tracks or you'll learn something from it..."

I think people are just going to have to listen to it for what it is. For one thing, Karla really has a unique voice. She doesn't sound even remotely like me ... our voices are so different. She's real Southern California sounding and she has a distinctive way of pronouncing words — like the way she says her "r's," which I think is real charming — and she has an incredible purity of style and intention. If there's any similarity in style, it's because she's influenced me. It's more Karla rubbing off on me than it's me rubbing off on Karla. I've listened to Karla for years and I think that she's a real sincere singer, real earnest. She's not copping any attitudes or anything like that. I love her voice — it's very strong and the music just shines through. People are going to compare us but it's really like apples and oranges. □

ELO'S SUCCESS:

A Gradual Thing

by Jim Gaines

"We have one of the top five albums in England now. We are right up there with Perry Como, Diana Ross' HITS album and things like that."

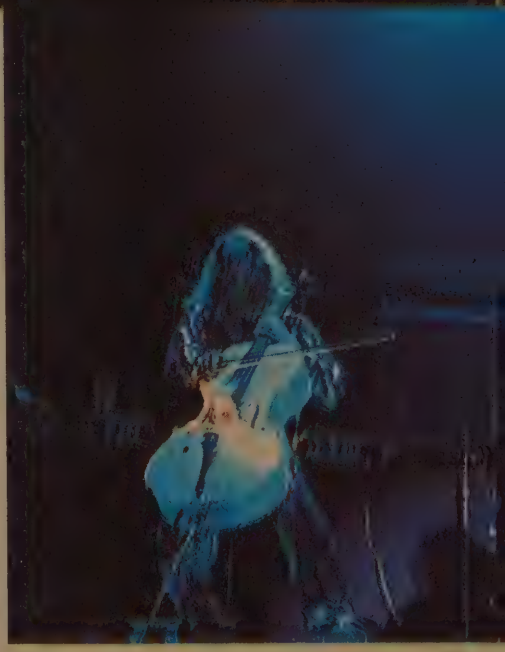
"Jeff Lynne used to do interviews with me," Bev Bevan of The Electric Light Orchestra is saying, "but Jeff would find less and less time. We used to do them together because we formed the band and all. I guess I just agreed that they had to be done and decided to do them myself. Very, very occasionally Jeff will do one ... maybe next year. Right now he's in the Barbados and he just called me and said he's written three new songs, so I guess his time is better spent doing that," Bevan assesses.

Bev Bevan, co-founder of E.L.O. and drummer extraordinaire, is sitting with me in the coffee shoppe of Swingo's hotel in Cleveland. It's snowing like crazy (this Thanksgiving weekend) and one wonders why Bevan is spending his free time doing interviews in Cleveland, when his friend and comrade, Jeff Lynne, is sitting in the warm and sunny Barbados. "Doesn't make sense, does it?," Bevan agrees.

However, the latest Electric Light Orchestra album, the double wonder *Out Of The Blue,* is selling like crazy. As it stands, E.L.O. is one of the hottest acts in the business. And that's exactly why Bev Bevan is sitting at Swingos' coffee shoppe on a Thanksgiving weekend. According to Bevan, now is the time that people want to read about the band; before they were just another rock band to many folks. The fact that their singles like "Telephone Line" (from their previous *A New World Record)* are getting into top charts all over the world has changed all of that though; the days of struggling are over for E.L.O.

I asked Bevan (who was wearing very chic jewelry and sporting a new "Head" sweater) how it felt to be running one of the most successful outfits in rock and roll.

"It feels great, but the success was such a gradual thing that we didn't really



notice too much. It took many years to do it. I mean, each album has sold more than the one before and it has built. The first gold album, *El Dorado,* was a real thrill though. And then we were all taken back a bit at the success of *A New World Record;* we knew it would do well, but the fact that it went double platinum was really an extra surprise," Bevan admits.

There *is* some justice in the music business after all.

Look at Bevan: Here is a man who has been playing drums professionally for fourteen years. He was an original member of The Move and stayed with that band from 1966 until Jeff Lynne joined The Move in 1970. It was then that E.L.O. began to take shape. Roy Wood (the main writer and force behind The Move) joined minds with upstart Jeff Lynne, a guitarist who also wrote and sang as well as Wood. The three men laid out plans for a rock group that would incorporate classical music and rock and roll. By 1972, *No Answer* was released as the first E.L.O. album and a synthesis was begun that would further evolve on *ELO II* — when Roy Wood would leave the group to the capable hands of Lynne and Bevan. Wood's departure from the band he helped form did cause some fracus, but it was nothing that didn't work itself out when "Roll Over Beethoven" became a hit and the band began touring.

"We have handled all of our personnel changes very well," Bevan says. "The biggest change was when Roy Wood left and we had to change the whole structure of the band; that took some doing. Jeff and I had to start all over and take it from there. But through the years we have had other changes in personnel, but it's never made a big difference to our sound. Changing bassists and things like that is a bit of a nuisance, but since the personnel changes came one at a time always, it wasn't bad. We never had to cancel anything because of a personnel change."

Keeping a nine-piece band on the road

Neal Preston/Mirage

Neal Preston/Mirage

We are getting hits because we are getting played on the AM stations as
well as the big FM stations. We have the best of both worlds.
BEV BEVAN
BEV BEVAN

Neal Preston/Mirage

isn't easy. I remember talking to Jeff Lynne back in the winter of '72 on the first E.L.O. tour. The band was walking around backstage with long faces and nobody knew what they were going to do next. They were opening up for The Beach Boys and Linda Ronstadt and people weren't quite ready for their blend of classical camp and rock.

"Someday we will be able to play our oldies and hits and people will love it, but for now all we have that they know is 'Roll Over Beethoven' and that's all they scream for," said the singer and songwriter behind E.L.O. Well, his words of prophecy have finally come true. I was even discussing this with Bev Bevan and he was mentioning that the set they play just keeps getting fuller and fuller with required numbers that are either hits or classic tunes people want to hear. It's hard for them to work new stuff in, he said.

"We are getting hits because we are getting played on the AM stations as well as the big FM stations. We have the best of both worlds, which is ideal," Bevan admits.

He continues: "There aren't too many groups who get played on top 40 lists and on the heavy stations that play album cuts. And I don't know how it is that we got so lucky, but I know we never set out to get hits intentionally. People like our records; I guess that must be it."

Although The Electric Light Orchestra were always a critic's choice band (as was The Move for that matter), a lot of critics are getting down on E.L.O. for "selling out" or whatever you call it when people can't explain why someone is successful. Bad reviews don't stop records from selling though, so Bev Bevan doesn't seem too concerned about the situation. He does render an opinion on the subject: "Critics just seem to hate giving an album a marvelous review. I think that deep down critics love to have an album that they can hate; they will then give it a terrible slicing and not even care."

E.L.O. is internationally known these days. Even in England — where not too many English acts really sell a lot of records — the band is outrageously successful.

Bevan admits this is strange: "In the last two years we have only done one small tour of England. Still, our albums sell very well there. We have one of the top five albums in England now. We are right up there with Perry Como, Diana Ross' *Hits* album and things like that. It's queer for us to be the only contemporary act on the top of the charts. For example, the country artist, Slim Whitman, has a *Greatest Hits* album that is number one in England and his other album, *Home On The Range,* is like number two on the charts.

"Country music is popular on the charts over in England. Certain country people I like, such as Waylon Jennings and Mickey Newbury, don't sell many records at all there. But I am happy that at least *we* are selling records there," laughs Bevan.

The question always comes up to Bevan as to whether or not Jeff Lynne actually *is* Electric Light Orchestra and the rest of the members are just his lackies. And although I didn't actually ask Bevan that question, he inadvertantly answered it while we were discussing the recording process the band uses when they record in Switzerland.

"Jeff Lynne does a large percentage of the arrangements, in addition to all of the writing. The rhythm section of the band is there during the whole process of recording and we work the songs and finalize the arrangements. But Jeff is very open to suggestions and we discuss what we want things to go like.

"Some people have this idea," Bevan continues, "that Jeff is some sort of god and that he's there with a whip over us; he's not like that at all."

Bev Bevan went on about the merits of Jeff Lynne, his long-time friend and associate in music:

"Jeff is a very good producer; he knows exactly what he wants. His forte is really songwriting though. Jeff is good at working with players individually. Like, he'll go over the string parts with Richard and Luke, our string players. Then, he'll talk things out with the rhythm section and so on..."

Bevan says that it took almost five months of recording to get the new double album, *Out Of The Blue,* out into the stores. "It was non-stop," Bevan explains. "Jeff had been writing in Switzerland and we started by meeting there. We put the basic tracks, just the music, down in barely three days. We then put double tracking on my drums not to mention more keyboard parts, guitar parts, vocals and sound effects, miscellaneous things. Then we mixed it.

"Most of the tracks were done in Munich though. We took a week off in the midst of recording because it was getting too much. We'd work twelve hour days too — go in at about noon and eat something and talk. Then we'd start about 1:30 P.M. and go until 2:00 in the morning. And in Munich we didn't have to worry about friends popping in; there was no interference, like in London or L.A.," Bevan reveals.

So, you can see that the business of running E.L.O. is no mean feat. It's a serious business, but Bev Bevan is finally reaping the rewards of his many years pounding the drums.

Bevan works with E.L.O. manager Don Arden in planning dates. "We're usually working a year ahead because halls have to be booked really far in advance if we want the right venues; that's important to our sound," he says.

E.L.O. are currently touring in New Zealand, Australia and Japan. By the time the band plays the U.S. again, it will be summer and an entirely new stage show. By then the next album will be written and...□

GRAHAM PARKER

(continued from page 22)

a double single or an ep) called "The Pink Parker" that came out last year. It was titled so because the first pressing (now a collector's item) was made on pink vinyl.

The four songs on "Pink Parker" consisted of "Hold Back The Night" and "(Let Me Get) Sweet On You" on one side. The other side has two tracks from the *Live At The Marble Arch* set (an authorized bootleg, as it's called). The two tracks are both Parker originals called "White Honey" and "Soul Shoes." If you can't get a tape or a copy of this live set, at least get "Pink Parker" if you can.

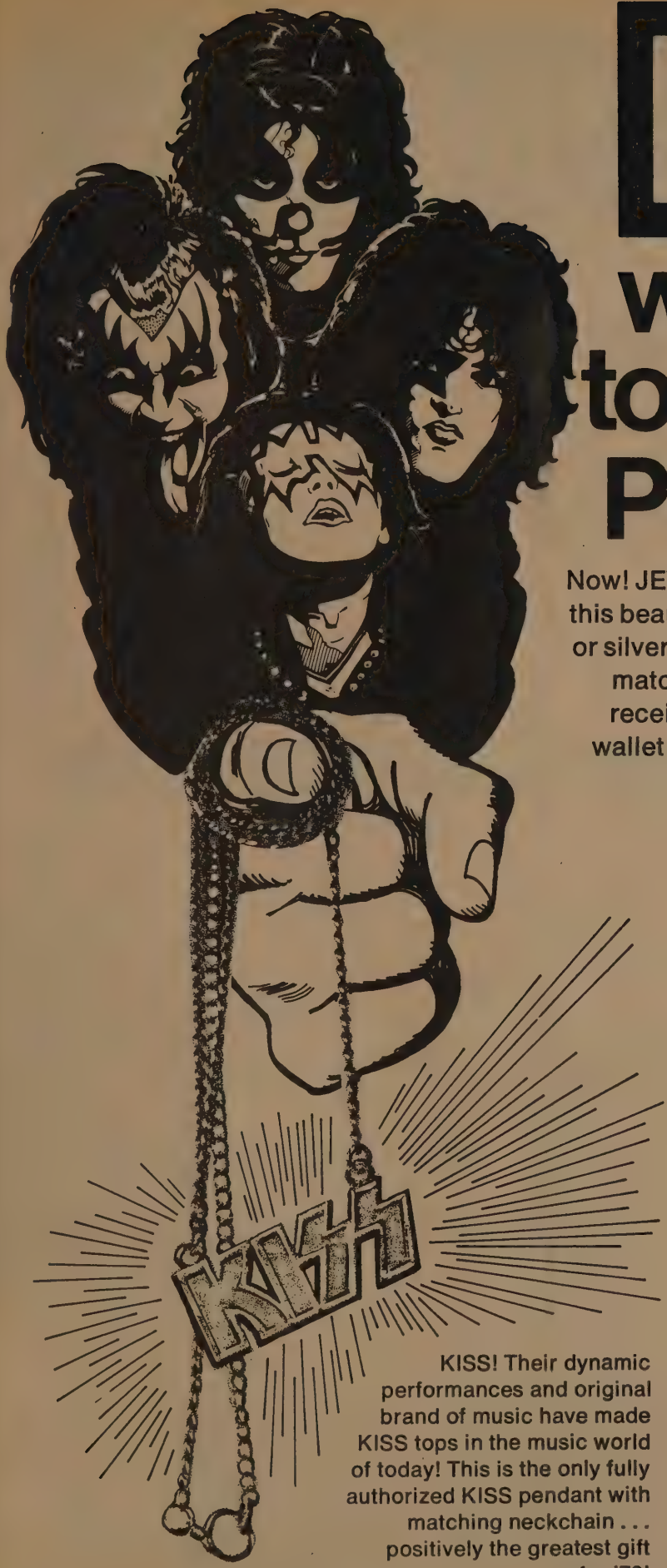
Graham Parker and the members of The Rumour tend to confuse their most die-hard fans. They don't, as Parker stated previously in this story, "abide by many music - making rules." The release of "Pink Parker" and The Rumour's *Max* album and the new *Stick To Me* album prove that. To add to the confusion, The Rumour don't intend to tour. They will, however, play a set of their own during Graham Parker's headlining gigs. That's why the band is tagged; Graham Parker *and* The Rumour.

"This isn't Graham Parker and his backing band," explains Goulding. "It's like Graham Parker and The Rumour have no spaces between 'Parker' and 'The Rumour' and like that. The name was always intentional because it's two things in one," he adds.

Parker contends that the separate handles were important, especially in the early touring days of the band. "The first gigs we did in England, we got a few really die-hard Brinsley Schwarz fans who hated me completely. Then after a few gigs, a bit of press, and the first album coming out, fans of Graham Parker began coming out. But I had never realized what a following Brinsley Schwarz had built up," Parker says.

Today, American audiences tend to think of the band as part of Parker. They are, but ... The band just completed a marathon U.S. tour with friends Thin Lizzy. And although they were playing a supporting role on that tour, they'll be back in a few months in their own show. Possibly then the distinction between Graham and the band will be more apparent.

Together, Graham Parker and The Rumour can't miss.□



KISS wants YOU to wear their PENDANT!

Now! JEWELRY OF THE STARS® brings you this beautiful KISS Jewelry in gleaming gold or silver finish, for only $3.95 each including matching neck chain . . . order today and receive this special bonus . . . a full-color wallet size photo of "KISS." Yours to keep and enjoy for years to come.

KISS! Their dynamic performances and original brand of music have made KISS tops in the music world of today! This is the only fully authorized KISS pendant with matching neckchain . . . positively the greatest gift for '78!

FOR A FRIEND

KP1

JEWELRY OF THE STARS®
18 Norma Lane · Dix Hills, N.Y. 11746

Please send me the following KISS pendants with chain. Be sure to include my special bonus. I understand that I may return the Pendant(s) within 10 days if not perfectly delighted.

Enclosed is my ☐ check ☐ money order

Qty.	Description	Price	Total
	Pendant - Gold finish with matching neckchain	$3.95 each	
	Pendant - Silver finish with matching neckchain	$3.95 each	
POSTAGE IS FREE! when you order two or more Pendants.			
		Postage and handling	.55
		N.Y. residents add sales tax.	
		Total enclosed	

Please print following:

Name

Address

City State Zip

Please allow 4 to 6 weeks for shipment. Offer good through 10/31/78
Canadian residents add $1.00

FOR YOU

KP2

JEWELRY OF THE STARS®
18 Norma Lane · Dix Hills, N.Y. 11746

Please send me the following KISS pendants with chain. Be sure to include my special bonus. I understand that I may return the Pendant(s) within 10 days if not perfectly delighted.

Enclosed is my ☐ check ☐ money order

Qty.	Description	Price	Total
	Pendant - Gold finish with matching neckchain	$3.95 each	
	Pendant - Silver finish with matching neckchain	$3.95 each	
POSTAGE IS FREE! when you order two or more Pendants.			
		Postage and handling	.55
		N.Y. residents add sales tax.	
		Total enclosed	

Please print following:

Name

Address

City State Zip

Please allow 4 to 6 weeks for shipment. Offer good through 10/31/78
Canadian residents add $1.00

SONG INDEX

48/Ain't Gonna Hurt Nobody

48/Boats Against The Current
42/Breakdown

56/Emotion

43/Happy Anniversary

44/I Love You
46/If We're Not Back In Love By Monday

46/Lay Down Sally
44/Long, Long Way From Home

44/Mind Bender

43/Name Of The Game, The

42/On Fire

51/Our Love

48/Runaround Sue

56/Sentimental Lady
56/Sometimes When We Touch
50/Stayin' Alive

42/Thunder Island
46/25th Of Last December

BREAKDOWN

(As recorded by Tom Petty & The Heartbreakers)

TOM PETTY

It's alright if you love me
It's alright if you don't
I'm not afraid of you running away honey
I get the feeling you won't.

There is no sense in pretending
Your eyes give you away
Something inside you is feeling like I do
We've said all there is to say baby.

Breakdown
Go ahead give it to me
Breakdown honey
Take me through the night
Breakdown now I'm standin' here can't you see
Breakdown
It's alright, it's alright, it's alright.

It's ok if you must go
I'll understand if you don't
If you say goodbye right now
I'll still survive somehow
Why should we let this drag on?

©Copyright 1976 by Skyhill Pub. Co., Inc. All rights reserved.

THUNDER ISLAND

(As recorded by Jay Ferguson)

JAY FERGUSON

Sha la la la la la my lady
In the sun with your hair undone
Can you hear me now calling your name from across the bay
A summer's day laughing and a-hiding
Chasing love out on Thunder Island.
She was the color of the Indian summer
And we shared the hours without number
Until one day when the sky turned dark and the winds grew wild
Caught by the rain and blinded by the lightning
We rode the storm out there on Thunder Island.
I held her close until the storm passed
And we fell down laughing in the wet grass
Both our bodies drying in the sunshine, sweet sunshine
So sha la la la la la my lady
In the sun with your dress undone
Now ev'ry mile away and ev'ry day cuts a little bit deeper
I'll remember the nights in the cool grass
Making love out on Thunder Island.

©Copyright 1977 by Painless Music.

ON FIRE

(As recorded by T-Connection)

T. COAKLEY

C-mon in, get ready
It's about to begin
We're having a party
Music comin' down like an avalanche
You just can't sit down, you got to dance.

You're on fire
You got to dance, you're on fire.

My body's been shakin' all night long
The dawn is breakin'
You're still comin' on strong
Music comin' down like an avalanche
You just can't sit down, you got to dance.

You're on fire
You got to dance, you're on fire.

Copyright ©1977 by Sherlyn Publishing Co., Inc. & Decibel Pub. Co. All Rights Administered by Sherlyn Publishing Co., Inc.

HAPPY ANNIVERSARY

(As recorded by Little River Band)

BEEB BIRTLES
DAVID BRIGGS

Happy annivers'ry baby
Got you on my mind
Happy annivers'ry baby
Got you on my mind.

I'm so happy for you baby
Now that you found somebody new
I see it in your eyes
Lord it's no surprise
What can he do for you
But when I look back baby
When I look back to what we had
I know I'm countin' good times
But there were just as many bad
And so I wish you.

Happy annivers'ry baby
Got you on my mind
Happy annivers'ry baby
Got you on my mind.

There's a lesson here to learn
When your baby ups and leaves you
Carry on don't feel concerned
Even tho' you're so much in love
You need a little help from above oh
Happy annivers'ry baby
Got you on my mind
Happy annivers'ry baby
Got you on my mind.

Oh ain't no foolin' wit' you baby
Only the words are hard to find
You got me tremblin' at the knees
Answer won't you please
Before I lose my mind
This is our fifth year baby
And it feels like I'm in jail
Lord I'm holdin' on to this card
Can't seem to get it in the mail
And the card reads
Happy annivers'ry baby
Got you on my mind
Happy annivers'ry baby
Got you on my mind
Oh have a happy anniversary
'Cause I've got you on my mind
Always on my mind
Happy annivers'ry, happy annivers'ry.

Copyright ©1977 by Tumbleweed Music Pty. Ltd. All Rights for the United States & Canada Controlled by Australian Tumbleweed Music. All Rights Reserved.

THE NAME OF THE GAME

(As recorded by Abba)

BENNY ANDERSSON
STIG ANDERSON
BJORN ULVAEUS

I've seen you twice in a short time
Only a week since we started it seems to me
For every time I'm getting more open hearted
I was an impossible case
No one ever could reach me
But I think I can see in your face
There's a lot you can teach me
So I wanna know.

What's the name of the game
Does it mean anything to you
What's the name of the game
Can you feel it the way I do
Tell me please 'cause I have to know
I'm a bashful child beginning to grow
And you make me talk
And you make me feel
And you make me show what I'm trying to conceal
If I trust in you would you let me down
Would you laugh at me
If I said I care for you
Could you feel the same way too
I wanna know the name of the game.

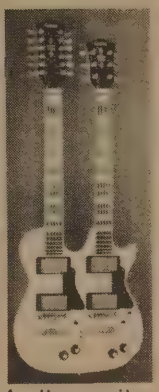
I have no friends
No one to see
And I am never invited
Now I am here talking to you
No wonder I get excited
Your smile and the sound of your voice
And the way you see through me
Gotta feeling you gimme no choice but
it means a lot to me
So I wanna know.
(Repeat chorus)

I wanna know
Oh yes I wanna know
The name of the game
Does it mean anything to you
What's the name of the game
Can you feel it the way I do
What's the name of the game.

Copyright ©1977 by Polar Music AB, Stockholm, Sweden for the world. Countless Songs Ltd., for U.S.A. and Canada. Sole Selling Agent: Ivan Mogull Music Corporation, New York, NY. International copyright secured. All rights reserved.

FINALLY!

A
Professional Instrument Line at Reasonable Prices



CARVIN features the finest in Professional Instrumentation equipment at incredibly **LOW FACTORY DIRECT PRICES.** This is made possible because we manufacture and sell direct — eliminating retail markups. • The CARVIN Doubleneck Guitars feature 4 APH-6S Double Coil Humbucking Pickups, Ebony fingerboards, Nickel-Silver frets, Shaller M6 mini-gears & Phase-Switching. Plus 14 other guitar models and a line of GUITAR PARTS.

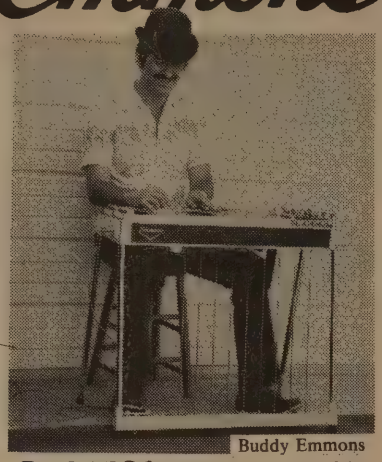
CARVIN offers TUBE & Solid-State Amplifiers featuring 7 Band Graphic Equalizers, Channel-to-Channel Switching with Sustain Channel. JBL or MagnaLab speakers. • CARVIN Mixing Consoles feature 6, 10, 12, and 18 Channels with Bal. Inputs, 10 Band Graphic Equalization, Bi-Amp Crossover Networks, Stereo Panning, plus more. • CARVIN'S Professional Club and Commercial sound-reinforcement systems offer MagnaLab Electro-Voice, or JBL Horn Drivers and Speakers. Plus Power Amps featuring Electronic Crossovers. • Professional quality and reliability are not sacrificed for price at CARVIN. All systems are carefully crafted by CARVIN in the U.S.A. and are backed by a Solid 5 YEAR Warranty. Try CARVIN on a 10 Day Money-Back Trial Period. Call **(714) 747-1712** Mon.-Fri. (or Write **CARVIN, Dept. HP12, 1155 Industrial Avenue, Escondido, CA 92025** for your FREE Color Catalog.

CARVIN
SYSTEMS-ENGINEERING
DEPT. HP12

send for
FREE CATALOG
with
Factory Direct Prices

Name _____
Address _____
City _____
State _____ Zip _____

Emmons®



Buddy Emmons

PROFESSIONAL PEDAL STEEL GUITARS

Designed and manufactured with the personal assistance of Buddy Emmons. . . America's foremost pedal steel guitarist.

Write for free catalog

Manufactured and Distributed by

Emmons Guitar Company, Inc.

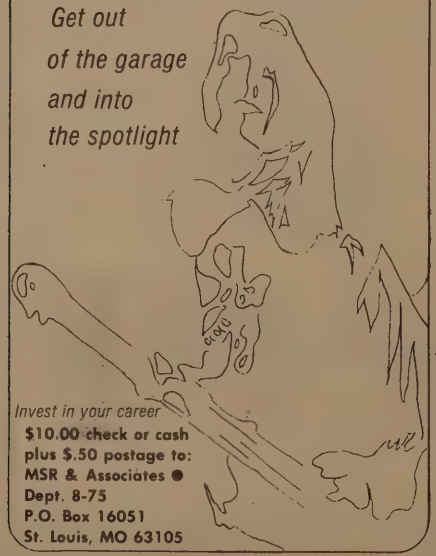
P.O. Box 1366, 1771 East Webb Avenue
Burlington, North Carolina 27215
Phone 919 227-2782 HPC

You Can Be a Rockstar

The most complete book that will tell you exactly how to plan your career plus everything from:

* groupies to roadies
* managers to agents
* recording to performing
* contracts to autographs
* losing money to making money

Get out of the garage and into the spotlight



Invest in your career
$10.00 check or cash plus $.50 postage to:
MSR & Associates ●
Dept. 8-75
P.O. Box 16051
St. Louis, MO 63105

MIND BENDER

(As recorded by Stillwater)

BUDDY BUIE
ROB WALKER

While browsing through a pawn shop
I saw this old guitar
Its keys were bent and rusted
Its body scratched and scarred
Holy Moses!
Would you believe that guitar began to talk?
I swear it did
Now it's not like you're thinking
I wasn't stoned or drinking
When I heard that talking guitar say.

"My daddy was a Gibson
My mama was a Fender
That's why they call me Mind Bender
Mind Bender, that's my name."
You'd better believe it
It was a mind bending thing.

I said, Now listen, guitar
What you try'n' to do?
People will think I'm crazy if they see me talking to you
He said, "What's that you say?"
I said, "You'd better hold your tongue."
Now it's not like you're thinking
I wasn't stoned or drinking
I swear I heard that guitar say.
(Repeat chorus)

Copyright ©1977 by No Exit Music Co., Inc. & Low-Sal Music Co. All Rights Reserved.

I LOVE YOU

(As recorded by Donna Summer)

DONNA SUMMER
GIORGIO MORODER
PETE BELLOTTE

Well he searched and searched for nights and days
'Til he found the one he loved
And he wrapped her in his arms again
And then he thanked the stars above
That he found who he'd been lookin' for
And he stared her in the eyes
He said I love you
He said I love you.

She stared him right back in the eyes
With a look of disbelief
Then she gazed off into somewhere else
Was it real or just a dream
And she pulled him oh so close to her
And she whispered in his ear
She said "I love you"
He said "I love you too".

So together they will always be
Until the stars fall from the sky
They said I love you
I really do
They said I love you
They said I love you
Yes I do.

So together they will always be
Until the stars fall from the sky
So if you find someone you love
You must never let them go
You just hold them tight with all your might
And say three little words
You say "I love you"
You say "I love you"
You say "I love you".

Copyright ©1977 by Rick's Music, Inc. All Rights Reserved.

LONG, LONG WAY FROM HOME

(As recorded by Foreigner)

MICK JONES
LOU GRAMM
IAN McDONALD

It was a Monday, a day like any other day
I left a small town for the Apple in decay
It was my destiny
It's what we needed to do
They were telling me
I'm telling you.

I was inside looking outside
The millions of faces, but still I'm alone
Waiting, hours of waiting paying a penance
I was longing for home
I'm looking out for home
I'm looking out for the two of us
I hope we'll be here when they're through with us.

I was inside looking outside
Oh the millions of faces, but still I'm alone
Waiting, hours of waiting
I could feel the tension
I was longing for home
I'm looking out for the two of us
And I hope we'll be here when they're through with us
I'm coming home.

Monday, sad, sad Monday
She's waiting for me, but I'm a long, long way from home
Sad, sad Monday
She's waiting for me, but I'm a long, long way from home
Sad, sad Monday
Ah she's waiting for me, but I'm a long, long way from home.

Copyright ©1977 by Somerset Music, Evansongs, Ltd., Mud Drum Music & WB Music Corp. All rights reserved.

MAKE EXTRA CASH
NO REAL "SELLING"
JUST SHOW THIS SAMPLE
WE GIVE YOU FREE!

TAKE EASY FAST ORDERS FOR MUCH WANTED PERSONALIZED METAL SOCIAL SECURITY AND OTHER PLATES

Millions of new prospects every year!
NO INVESTMENT REQUIRED

If you want to make extra cash easy in spare time, we'll send you a complete compact money-making outfit . . . which includes an actual sample engraved Plate, Carrying Case, and 8-year Calendar with Emergency Card, plus everything else you need to start taking orders and making money from the very day you receive it. This complete Outfit is yours ABSOLUTELY FREE and entirely without obligation. Just show it to everyone. They'll be amazed and delighted by the low price . . . only $2.00 each for most styles. You make $1.00 or more profit on every order. Take as many as 15 or more orders in an hour — make $15.00 or more in every spare hour that you show this sample. To get your money-making Outfit by return mail . . . entirely FREE . . . just fill in and MAIL THIS COUPON TODAY!

©1977 ENGRAVAPLATES® BOX 10460, JACKSONVILLE, FLA. 32207

MAIL THIS COUPON TODAY!

Engravaplates, Dept. 121
Box 10460, Jacksonville, Fla. 32207

Please rush me FREE Order-Taking Outfit with an actual sample so I can begin selling Personalized engraved metal plates for spare-time income.

Name(print) _____

Address _____

City _____ State _____ Zip _____

T-SHIRTS

IGGY POP	JUDAS PRIEST
SEX PISTOLS	URIAH HEEP
PUNK ROCK	RUNAWAYS
RAMONES	MAHOGANY RUSH
R.E.O. SPEEDWAGON	RICK DERRINGER
SUPERTRAMP	NILS LOFGREN
STARCASTLE	JOE WALSH
PINK FLOYD	HALL & OATES
FOGHAT	AL STEWART
OUTLAWS	BOB SEGER
ANGEL	JEFF BECK
	BE-BOP DELUXE
10CC	FOREIGNER
BLUE OYSTER CULT	FIREFALL
STARZ	LED ZEPPELIN
COCAINE	KISS
HENDRIX	LYNYRD SKYNYRD
DEAD	QUEEN
	ELO
TULL	ERIC CLAPTON
MONTY PYTHON	BLACK SABBATH
NEKTAR	JACKSON BROWNE
ZAPPA	HEART
UFO	CSN&Y
EL&P	STYX
GENESIS	Z Z TOP
BAD COMPANY	
RETURN TO FOREVER	MARSHALL TUCKER
JOURNEY	EAGLES
	TODD RUNDGREN
THIN LIZZY	ROBIN TROWER
MONTROSE	NAZARETH
BLACKMORE'S RAINBOW	

For a complete listing send

30¢ for CATALOG

$3.75 PER SHIRT Get 4 shirts for $14.60; Order 19 or more and shirts cost $2.90 each. Assorted Colors; MEN'S SIZES: S-M-L; Same day service for money orders; Allow three weeks for checks. NYS residents add 8% sales tax. Wholesale and Retail requests welcome.

T-SHIRT BARN, DEPT. H2, SLATE HILL, N.Y. 10973

POSTERS & PHOTOS

POSTERS AVAILABLE IN

■ FULL COLOR POSTER - 22"x34" $3.75 each
△ GIANT FULL COLOR POSTER - 42"x58" $4.00 each
▲ FULL COLOR POSTER - 12"x18" $3.00 each
○ DUO-TONE POSTER - 20"x25 $3.25 each
● SILVER MYLAR POSTER - 20"x25" $4.50 each

PHOTOS AVAILABLE IN

□ PHOTOS - 8"x10" glossy photos $1.75 each

NEIL YOUNG ○■

MARSHALL TUCKER●
EAGLES□
ROBIN TROWER□
TODD RUNDGREN▲□
PINK FLOYD□△
OUTLAWS●

10CC□
BLUE OYSTER CULT□
FRAMPTON□△■
COCAINE●
HENDRIX□△●■
ROBERT PLANT■
DEAD■
JIM PAGE■□
BAY CITY ROLLERS△□
NEIL DIAMOND■□

LED ZEPPELIN■●△□
KISS TOUR■
KISS■○●△□
ACE■
GENE■
PETER■
PAUL■
LYNYRD SKYNYRD□
STONES□△
AEROSMITH■△
QUEEN△○
STARZ□

ELO□
ERIC CLAPTON■
TED NUGENT■
BLACK SABBATH■○
LEO SAYER●
THE WHO■□△

TULL △●▲□
EL&P ○
FOREIGNER■
BAD COMPANY■□

BLACK OAK ARKANSAS●
BOSTON■
GREG ALLMAN●
SEELEVEL●
YES■

KRIS KRISTOFFERSON■
BARRY MANILOW■
Z Z TOP■

BOB SEGER■
JEFF BECK□
HALL&OATES□

For a complete listing of all SHIRTS, POSTERS & PHOTOS send

30¢ for CATALOG

TED NUGENT
(FULL COLOR POSTER)

KISS
(SILVER MYLAR POSTER)

GENE
(FULL COLOR POSTER)

T-SHIRT BARN, DEPT. H2, SLATE HILL, N.Y. 10973

OLDIES

45 rpm records, all original artists.
Write for your free catalog today.
CORNY'S RECORD SHOP
Box 166DX Mason, Ohio 45040
Please Print Clearly

Name .....
Address .....
City .....
State ..... Zip .....

BORDERLESS BILLFOLD PHOTOS

FULL COLOR 20 FOR $2.25 NO LIMIT
BLACK & WHITE 32 FOR $1.25

2½" x 3½" prints on silk finish paper. Any photo copied (11x14 or smaller). For color wallets send Polaroid color, color photo, neg. or slide. One pose per order. Your original returned. Send today. Add 50¢ for first class service. MONEY BACK GUARANTEE.

DEAN STUDIOS, Dept. F-7
543 Sixth Ave., Des Moines, Iowa 50302

WRITE SONGS?

"How to Get Your Song Published" &
6-issue subscription $3.00
Sample 60¢ cash. Contacts. Contest.
THE SONGWRITER'S REVIEW
1697-X B'way, N.Y.C. 10019

FREE!
Catalogue of books for the complete guitarist. From...
Guitar Player Books
(Part of Guitar Player Magazine)
Send stamped, self-addressed envelope to:
Box 615-HP, Saratoga, CA 95070.

MUSICIANS!
One of the most needed books to find work is here!

"How to Succeed and Obtain Employment in Films, TV, Theatre, Music, Records, Songwriting"
by Don Jolly

National Entertainment Research
Publishers
Hard Bound — Library Edition
Available Limited Time Only
88 Chapters of Job-Finding Secrets
To list a few:

How to find Agents, Managers, etc.
How to Prepare a Creative Resume
How to contact an independent filmmaker
How and Where to Get Publicity
The Fake Talent Rip-Offs
How to Sell Your Songs
How do you start a new group?
How to begin a career in TV Commercials
How to be a Successful Model
How to plan your career step-by-step
Helpful Reference & Reading Materials

Send $9.95 — plus 75¢ postage & Hdl. to I.A.P. International Advertisers Press • 5410 Wilshire Blvd. #905, Dept. M. • L.A., Calif. 90036
Note: Please allow 30 to 60 days for delivery
This book is a career guidance counciling service, not a guarantee or offer of employment.

LAY DOWN SALLY

(As recorded by Eric Clapton)
ERIC CLAPTON
MARCY LEVY
GEORGE TERRY

There is nothing that is wrong
In wanting you to stay here with me
I know you've got somewhere to go
But won't you make yourself at home
And stay with me
And don't you ever leave.

Lay down Sally
And rest you in my arms
Don't you think you want someone to talk to
Lay down Sally
No need to leave so soon
I've been trying all night long just to talk to you.

The sun ain't nearly on the rise
And we still got the moon and stars above
Underneath the velvet skies, love is all that matters
Won't you stay with me
And don't you ever leave.
Lay down Sally
And rest you in my arms
Don't you think you want someone to talk to
Lay down Sally
No need to leave so soon
I've been trying all night long just to talk to you.
I long to see the morning light
Colouring your face so dreamily
So don't you go and say goodbye
You can lay your worries down
And stay with me
Don't you ever leave.

Copyright ©1977 by Throat Music Ltd. Controlled by Stigwood Music, Inc. in the U.S.A. Unichappell Music Inc., administrator. International copyright secured. ALL RIGHTS RESERVED. Used by permission.

25th OF LAST DECEMBER

(As recorded by Roberta Flack)

EUGENE McDANIELS

Plenty reason to remember twenty-fifth of last December
How it felt when you would hold me in your lovin' arms
Now that summer's come and gone and you're away
Christmas days just not the same
Guess I'll cry away my tears.

You left home this past September
Now the fire's just an ember
We were once so warm and tender
Now you're movin' on
We were once that special blend of me and you
And love was new, and love was new
Now the clouds are passing through.

Visions of a warm December love
But that's all gone now
An empty space where we may love right here in my lonely bed
You're in my memories so clear
I feel your presence
If I reached out it's like I find you there.

Winter nights with snow flakes dancing
Mysteries of life entrancing
With the thrill of winter closeness only we could share
Now my nights are spent alone since you are gone
I'm on my very own
The pain has gone.

Copyright ©1977 by Skyforest Music Co., Inc. c/o MASCO a division of Sidney A. Seidenberg, Inc., New York, NY 10019.

IF WE'RE NOT BACK IN LOVE BY MONDAY

(As recorded by Millie Jackson)

GLENN MARTIN
SONNY THROCKMORTON

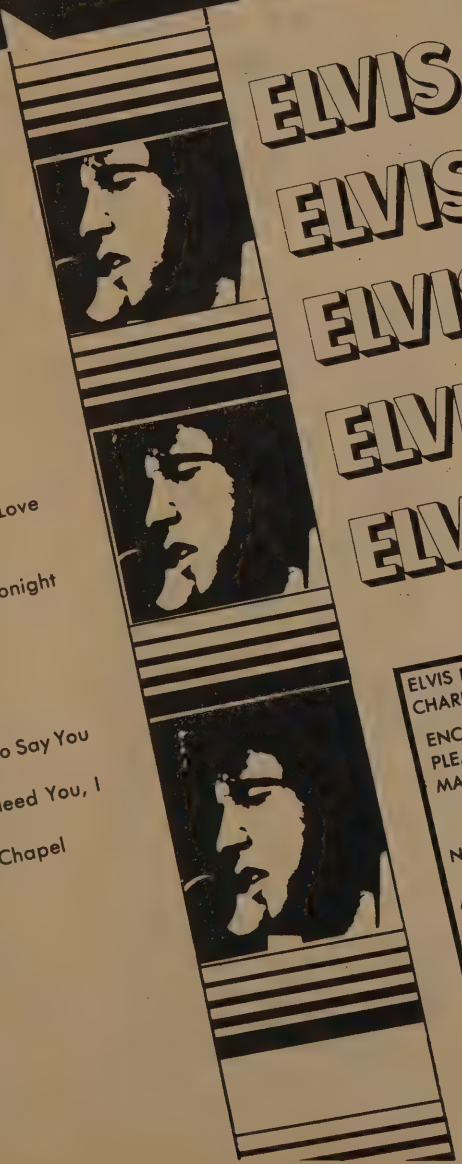
We can call Mrs. Johnson to keep the kids a day or two
Take the early flight to Florida just the way we used to do
Let room service bring us breakfast
Make love all through the day
If we're not back in love by Monday
Then we can go our separate ways.

If we're not back in love by Monday
We can't say we didn't try
But before we bury our love
Let's make sure we've let it die
Sleep a few more nights together
Say the things we used to say
If we're not back in love by Monday
We can go our separate ways.

Go back to that little cafe with the funny sounding name
Get our table by the window
I'll say I love you once again
If the violin player's still there
I'll dance you till the break of day
If we're not back in love by Monday
We can go our separate ways.

©Copyright 1976 by Tree Publishing Co., Inc. International copyright secured. All rights reserved.

SONG HITS MAGAZINE'S TRIBUTE TO ELVIS



EXCLUSIVE!!!

WORDS TO OVER 100 OF ELVIS' GREATEST HITS

Including:
Heartbreak Hotel
Hound Dog
Don't Be Cruel
Love Me Tender
All Shook Up
Jailhouse Rock
In The Ghetto
Teddy Bear
Way Down
Can't Help Falling In Love
It's Now Or Never
The Wonder Of You
Are You Lonesome Tonight
Burning Love
Return To Sender
Suspicious Minds
Kissin' Cousins
One Night
You Don't Have To Say You Love Me
I Want You, I Need You, I Love You
Crying In The Chapel
Blue Hawaii

ELVIS ... In The Early Years

ELVIS ... In Concert

ELVIS ... How He Changed Music

ELVIS ... Photos From The Early Days

ELVIS ... An Interview With One Of His Biggest Fans

ELVIS DEPT. HP578
CHARLTON BUILDING, DERBY, CT 06418

ENCLOSED IS $.....
PLEASE RUSH ME MY COPY(S) OF THE SONG HITS MAGAZINE TRIBUTE TO ELVIS AT $1.50 EACH POSTPAID.

NAME .....

ADDRESS.....

CITY .....ZIP .....

STATE.....

Longer, Fuller Thicker Hair Thanks to the MULTI-CONCENTRATE ACTIVE HAIR GROWTH!

If your hair is *getting thin, losing body* or does *not* grow as long as you want it to, then it is high time that you started to do something to improve its condition. With the **Multi-Concentrate Active Hair Growth** you will see astounding progress in only a few days. When you look in your mirror you will see how your hair has gained in instant strength and thickness if you are not satisfied with the progress observed after **8 to 14 days**, any bottle of the treatment you may have opened, will be reimbursed at full purchase price.

DO SOMETHING ABOUT THAT POOR GROWTH AND BALDING TENDENCY!!

The success will justify our claims. We take all the risk! Just try the Multi-Concentrate Active Hair-Growth.

THE PROPER INGREDIENTS DO THE JOB

Ingredients that strengthen the **hair-papillae** and combat the **scalp tendency** towards hardening, excessive grease and dandruff. These ingredients promote **hair growth** and **reduce grayness.** The new protein-polymer concentrate has immediate effect and makes your hair resistant, thick, gives it body in **1 to 2 weeks** at the latest. **GUARANTEE:** You must be enthusiastic or you will get back all the money you spent buying it.

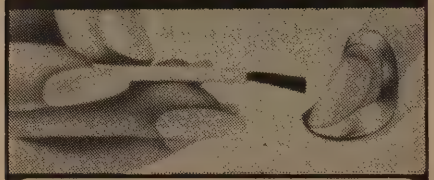
MAIL NO-RISK COUPON TODAY

BLUE STAR, DEPT. HPS 516-5th AVE. N.Y.C. 10036

Please rush ____ bottles of Multi-Concentrate Active Hair Growth. If I am not completely satisfied I can return unused portion within 14 days & my money will be refunded promptly.
- 1 bottle at $4.95 + 60¢ postage & handling
- 2 bottles at $7.95 + 75¢ postage & handling

Name _____
Address _____
City _____
State _____ Zip _____

LONGER NAILS



IN MINUTES! **Like Movie Stars With Amazing STA-LONG NAIL BUILDER.**

No longer hide your hands because of unsightly fingertips. Fine **LONG NAIL BUILDER** transforms broken, split or bitten nails into long hard and glamorous nails. Not a paste on, that may fall off, but a nail builder used like a polish to repair and build up your own nails in minutes. Looks as real as it feels. Carry on with your everyday chores without fear of splitting or peeling. Have attractive nails at all times. **Helps protect until your own nails grow out.**

10 DAY TRIAL! Money Back Guarantee! Pay postman $1.98 plus shipping & C.O.D. charges for a complete STA-LONG NAIL KIT; or send $1.98 plus 35¢ shipping charges. **SAVE C.O.D. CHARGES.** (2 kits $3.50, 3 kits $5.00) **10 DAY TRIAL, MUST SATISFY OR RETURN FOR REFUND.**

CONOVER HOUSE DEPT. N578 12 Warren St., N.Y.C. 10007

REWARD

Is what you get when you read our informative, factual booklet on records, songs, publishing, recording. Write for FREE information.

MUSIC WORLD, Box 103, Sharon, Mass. 02067

LEARN TO PLAY OVER 200 GUITAR CHORDS

OUR HANDBOOK CONTAINS:

- OVER 150 CHORD DIAGRAMS
- POSITIONS FOR 70 BAR CHORDS
- TUNING, KEY & FINGERBOARD CHARTS

SEND 3 DOLLARS TO:
BUDDY'S MUSIC
P.O. BOX 1525
EVERGREEN, COLO.
80439

AIN'T GONNA HURT NOBODY

(As recorded by Brick)

REGGIE HARGIS

A-groovy groove
Nice and easy
Feels so good down in my bones
Dance, dance, dance to the music
Get down, get down and sing-a-long.

'Cause it ain't gonna hurt nobody to get on down
It ain't gonna hurt nobody to get on down
It ain't gonna hurt nobody to get on down
Don't bother me
And I won't bother you.

Now someone said it was ten to four
It's not too late to go for more
Time keeps on tickin' away
Come on and let's get down today.

Copyright ©1977 by Caliber Music and Good High Incorporation.

BOATS AGAINST THE CURRENT

(As recorded by Eric Carmen)

ERIC CARMEN

I know it's over
You know it's over
We're just going through the motions
But we're sailin' sep'rate oceans, worlds apart
And you know, it's breaking my heart
I was a dreamer
You were a dreamer
But perfection is consuming
And it seems we're only human after all
And we've both been taking the fall.

But tomorrow we'll run a little bit faster
Tomorrow we're gonna find what we're after at last
Feelings that we left in the past
There's romance in the sunset
We're boats against the current to the end
Ooh.

Maybe we're older
Maybe we're colder
So we disregard solutions while we cling to our illusions once again
And we keep remembering when
Seasons are changing
Reasons are changing
But the story is ending
So we find ourselves pretending one more day
While the years keep slipping away.

But tomorrow we'll run a little bit faster
Tomorrow we're gonna find what we're after at last
Feelings that we left in the past
There's romance in the sunset
We're boats against the current to the end.

Copyright ©1977 by C.A.M.-U.S.A., Inc. All Rights controlled and administered by C.A.M.-U.S.A., Inc., 489 Fifth Avenue, New York, NY 10017. International copyright secured. All rights reserved.

RUNAROUND SUE

(As recorded by Leif Garrett)

DION DI MUCCI
ERNIE MARESCA

Here's my story, it's sad but true
It's about a girl that I once knew
She took my love then ran around
With ev'ry single guy in town.

Hayp hayp
Bum da hady hady
Hayp hayp
Bum da hady hady
Hayp hayp
Bum da hady hady.

I should have known it from the very start
This girl will leave me with a broken heart
Now listen people what I'm telling you
A-keep away from a Runaround Sue.

Hayp hayp
Bum da hady hady
Hayp hayp
Bum da hady hady
Hayp hayp
Bum da hady hady hayp ah.

I miss her lips and the smile on her face
The touch of her hair and this girl's warm embrace
So if you don't wanna cry like I do
A-keep away from a Runaround Sue.

She likes to travel around
She'll love you but she'll put you down
Now people let me put you wise
Sue goes out with other guys
Here's the moral and the story from the guy who knows
I fell in love and my love still grows
Ask any fool that she ever knew
They'll say keep away from-a Runaround Sue.

Copyright ©1961 by Schwartz Music Co., Inc., New York, NY 10036. International copyright secured. All rights reserved.

The secret of teaching yourself music

It's just organized common sense, says this 79-year-old home-study school. Their word-and-picture instructions take the mystery out of learning the piano or any of several popular instruments.

It may seem odd at first—the idea of teaching yourself music. You might think you need an expensive private teacher to instruct you—and to tell you when you make a mistake.

But, the fact is, you don't. Thousands have taught themselves to play with the U.S. School of Music courses. By mail. So can you.

The secret lies in the step-by-step way our lessons teach you. Starting from scratch, they show you with simple words and pictures exactly what to do. You learn to play the right way—by note, from sheet music. Without gimmicks.

But how do you know you're doing it right? Easy. A lot of the tunes you'll practice first are simple songs you've heard many times. Since you know how they're supposed to sound, you can tell when you've "got them right."

By the time you go on to more advanced pieces, you'll be able to tell if your notes and timing are right, even without having heard the songs. Before too long, you'll be playing whatever kind of music you like. Popular. Folk. Classical. Dance songs.

For more information about this convenient, economical way to learn music, mail the coupon. We'll send you our free booklet, and a free "Note-Finder." You're not obligated in any way.

U.S. SCHOOL OF MUSIC.
A Home Study School since 1898.

479 ©1977 U. S. SCHOOL OF MUSIC

U.S. School of Music, Studio 29–603
A Home Study School Since 1898
417 So. Dearborn St., Chicago, Ill 60605

I'm interested in learning the secret of teaching myself to play the instrument checked below. Please send me, FREE, illustrated booklet. (Free "Note-Finder" included with Piano or Guitar booklet.) I am under no obligation.

☐ **Piano** ☐ **Guitar (pick style)**
☐ **Spinet Organ (2 keyboards)**

Mr.
Mrs. _____ *Age* _____
Miss PLEASE PRINT (17 OR OVER)

Address _____

City _____

State _____ *Zip* _____

America's Oldest Home Study Music School 4

BONUS DOUBLE KISS POSTERS!

CREEM SPECIAL EDITION™

KISS

AND THE NEW ROCK SENSATIONS

WE HAD TO DO IT!

By popular demand, our editors have gathered together some of the best features and photos of the biggest, best and most bizarre new groups...KISS, AEROSMITH, P-FUNK and *more!*

GET IT NOW!

- **Original Rock Revolution Poster!**
- **Exclusive Color Photos!**
- **Complete Histories!**

Send check or money order to: **CREEM SPECIAL**, P.O. Box P-1064, Birmingham, MI 48012. Please send me _____ copies of "Kiss & The New Rock Sensations." $2.00 plus 25¢ postage & handling for each copy. Total enclosed: $ _____ PLEASE DO NOT SEND CASH.

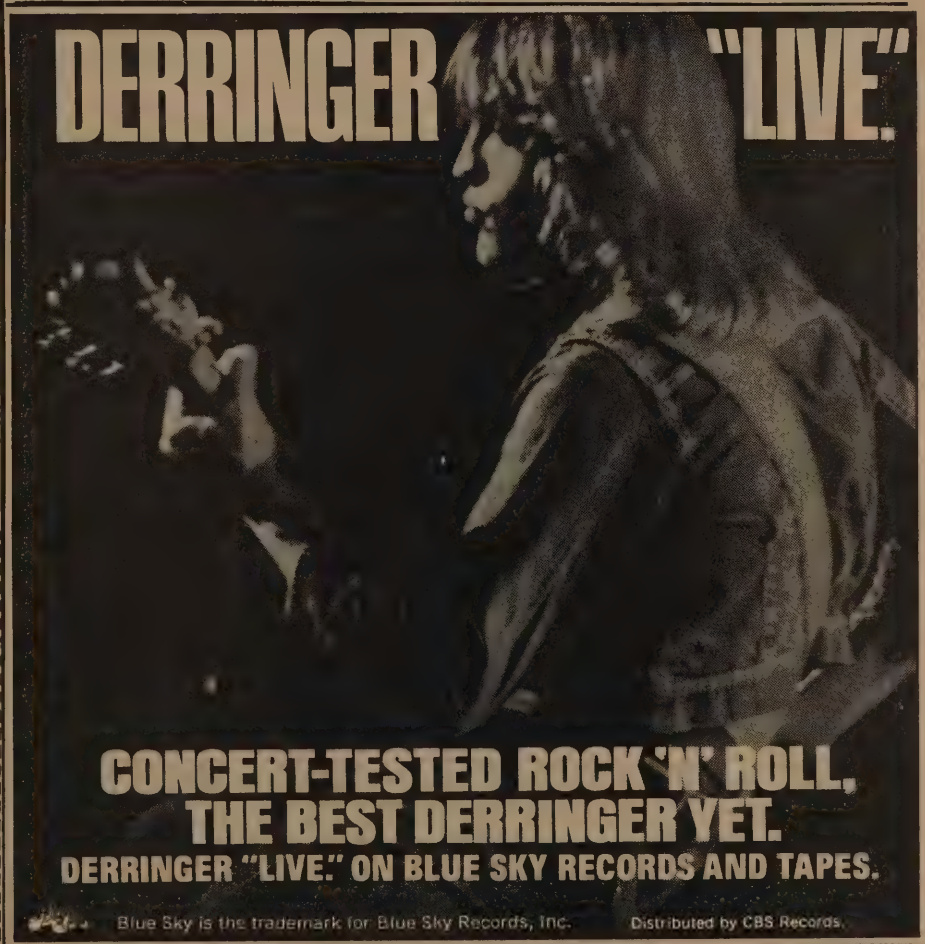
Name _____

Address _____

City State Zip

Quantities are limited! Please allow 4-6 weeks for delivery.

H

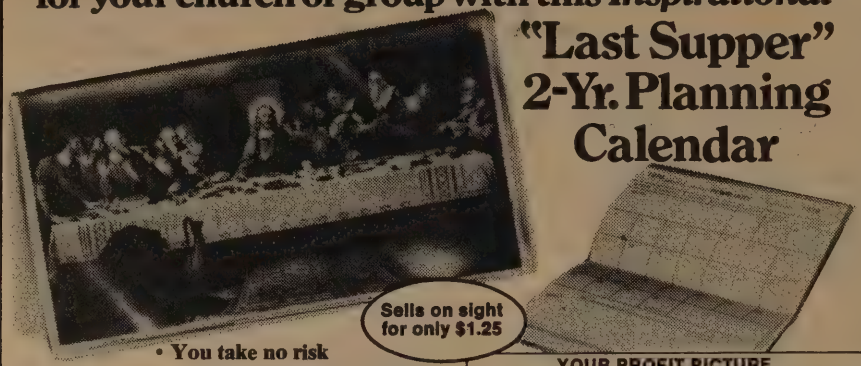

DERRINGER "LIVE."
CONCERT-TESTED ROCK 'N' ROLL. THE BEST DERRINGER YET.
DERRINGER "LIVE." ON BLUE SKY RECORDS AND TAPES.
Blue Sky is the trademark for Blue Sky Records, Inc.
Distributed by CBS Records.

Produced by Rick Derringer

© 1977 CBS INC.

Raise $50, $100 or more

for your church or group with this *Inspirational* "Last Supper" 2-Yr. Planning Calendar



Sells on sight for only $1.25

• You take no risk • You make no investment • You never spend a penny of your treasury's money • Everything shipped on credit • Pay only after you collect your profits

This unique calendar is an inspiration for every day of the year—and a popular fund raiser, too. A magnificent full-color reproduction of a painting inspired by Leonardo da Vinci's Last Supper graces the vinyl cover of this Calendar. Inside is information about this painting and the beloved prayer, "At Day's End." Complete TWO-YEAR Calendar lets you see an entire month's schedule at a glance ...offers space for notes, appointments, messages. A perfect planning calendar for desk, pocket or purse. Approx. 3¾" x 7".

Have just 10 members sell 20 each and put $100.00 into your treasury...at *no risk*. Order on credit. Take up to 60 days to pay. Mail coupon *for full details.*

YOUR PROFIT PICTURE			
Your Group Orders	10 Members Each Sell	You Pay Us	You Keep For Your Treasury
100	10 each	$ 75	$ 50
200	20 each	$150	$100

ANNA ELIZABETH WADE
Serving American groups for over 60 years
Dept.488HG,Lynchburg, Va. 24505

Please send me FREE details on how to raise money with your "Last Supper" 2-Year Planning Calendar. No obligation. No salesman or agent will call.

Print Name_____

Address_____

City_____

State_____ Zip_____

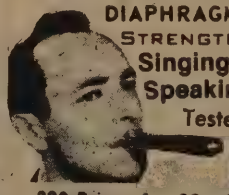
Name of Organization_____

140-LSPC

ROCK/PUNK

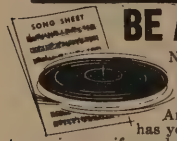
World's **largest** selection of imported records, books, posters, rare collectibles, movie posters, etc.: **KISS, STONES, RONSTADT, SEX PISTOLS, QUEEN, BOWIE, BEATLES, RAMONES, NEW WAVE,** etc. 1000's of unique items not available in America. GIGANTIC 64 PAGE ILLUSTRATED CATALOG. **$1.00.** **ROCKAWAY,** Box 708-H, Brookfield Station, Va. 22150

BOB ELLIS - VOICE & stuttering DIAPHRAGM DEVELOPER



STRENGTHENS YOUR VOICE
Singing Voice Emphysma
Speaking Voice Lungs
Tested Method POCKET
REG. SIZE $15.00 SIZE $5.00
280 Driggs Ave SO-8 Brooklyn, N.Y. 11222

BE A SONG WRITER!



New talent needed all the time! Get into big-money career writing Rock-'n-Roll, country, Western, love, soul and sacred songs! Amazing COMPOSAGRAPH Method has you setting your own SONG POEMS to music even if you don't know a note! How to copyright your songs and make your own Records. Where to send and sell your songs! Learn at home through quick, low-cost training. Hurry! Send for FREE details today!.
SONG STUDIOS, Dept.803R, Rockport, Mass. 01966

Guitarists – Do you want to become a better musician?

Our amazing new system makes it possible. At last all modes clearly explained whether or not you read a note of music! NO NEED TO SEND MONEY
This revolutionary system will be sent to you C.O.D.
Only $9.95 plus shipping
WRITE NOW: GUITARISTS
Box 8472, Ottawa, Ontario, Canada

GUITARS 30% TO 60% DISCOUNT

AMPS! DRUMS! BANJOS!

BUY DIRECT SAVE!
FREE CATALOG

SAVE! Any NAME BRAND guitar, amp, or drum set. 30% (or up to 60% discount) on all brands. Also Pedal Steels, BANJOS, and Dobros. FREE Catalog. WRITE.

Warehouse Music Dept. H–73
P. O. Box 11449
Fort Worth, Texas 76109

10,656 LEAD GUITAR RUNS

This amazing book diagrams 888 Rock and Blues lead guitar runs. Each is laid out on a separate guitar diagram for quick reference. Directions show how to easily play each run in 12 different positions, creating 10,656 lead guitar runs . . . almost every lead guitar part you've ever heard on a recording. Contains Rock, Blues, Soul, bass runs, intro's., endings, fill-in's, lead breaks and more. Complete book only $4.95. Send $4.95 to:

Zoundex, 1422 Cherry Road, Memphis, Tennessee 38117

ANY PHOTO ENLARGED

Size 8 x 10 Inches **on DOUBLE-WEIGHT Paper** **$1.89**
3 for $4.95

Same price for full length or bust form, groups, landscapes, pet animals, etc., or any part of a group picture. Original returned unharmed.
SEND your favorite photo (up to 8x10) or negative TODAY and receive your enlargement on beautiful portrait quality paper. PLEASE MAIL CHECK OR MONEY ORDER FOR $1.89 or $4.95. We pay postage—No C.O.D.'s.
Professional Art Studios, Box 159, Dept.88E, Princeton, IL 61356

TO 60% DISCOUNT
ON NAME BRAND MUSICAL INSTRUMENTS
SEND FOR FREE CATALOG
• FREEPORT MUSIC •

144RM MAHAN ST., W. BABYLON, N.Y. 11704

STAYIN' ALIVE
(From Robert Stigwood's New Motion Picture "Saturday Night Fever")

(As recorded by Bee Gees)

BARRY GIBB
ROBIN GIBB
MAURICE GIBB

Well you can tell by the way I use my walk
I'm a woman's man
No time to talk
Music loud and women warm
I've been kicked around since I was born
And now it's all right
It's ok
And you may look the other way.
We can try to understand the New York Times' effect on man
Whether you're a brother or whether you're a mother
You're stayin' alive, stayin' alive
Feel the city breakin' and ev'rybody shakin'
And we're stayin' alive, stayin' alive
Ah, ha, ha, ha stayin' alive, stayin' alive
Ah, ha, ha, ha stayin' alive.

Well now, I get low and I get high
And if I can't get either, I really try
Got the wings of heaven on my shoes
I'm a dancin' man and I just can't lose
You know it's all right
It's ok
I'll live to see another day.
(Repeat chorus)

Life goin' nowhere
Somebody help me
Somebody help me yeah
Life goin' nowhere
Somebody help me yeah
Stayin' alive.

Well you can tell by the way I use my walk
I'm a woman's man
No time to talk
Music loud and women warm
I've been kicked around since I was born
And now it's all right
It's ok
And you may look the other way.

Life goin' nowhere
Somebody help me
Somebody help me, yeah
Life goin' nowhere
Somebody help me, yeah
I'm stayin' alive.

Copyright ©1977 by Brothers Gibb B.V. Controlled in the U.S.A. & Canada by Stigwood Music, Inc. (Unichappell Music, Inc., Administrator). International copyright secured. All rights reserved.

OUR LOVE

(As recorded by Natalie Cole)

CHUCK JACKSON
MARVIN YANCY

You're my morning star shining brightly
beside me
And if we keep this love
We will last through all eternity
Just the way we are I love it, love it
It's just the way it should be
'Cos our love will stand tall as the trees
Our love will spread wide as the seas
Our love will shine bright in the night
like the stars above
And we'll always be together
Our love.

My love is surely one thing
You can surely depend on
In times of darkness and fear
I go to you
I know you'll make me strong
You're gonna make me happy
You're gonna make me smile.

'Cos our love will stand tall as the trees
Our love will be for the whole world to
see
Our love will change people's wrongs to
right
And we will never die
'Cos we'll always have each other
Our love.

Ya oo oo oo oo
Our love will stand tall as the trees
Our love will spread as wide as the seas
Our love will shine bright in the night
like the stars above
And we'll always be together
Our love yeah our love
We got a good old fashioned love
Hey hey baby our love
We got a mighty, mighty fine love
Our love we got a mighty, mighty good
love.

Bring it down, just a little
Cause love is soft, love is sweet
Love is nice and love is gentle
Love is joy, love is pain
Love is laughing in the rain.

I've got love on my mind
Love is always right on time
Love is you and love is me
Love is just a little baby
I've got love on my mind
Love is always right on time
Love is you and love is me
Love is gonna set you free-eeee ya
Our love, baby, our love.

Copyright ©1977 by Chappell & Co., Inc. and Jay's Enterprises, Inc. Chappell & Co., Inc. administrator. International Copyright Secured. ALL RIGHTS RESERVED. Used by permission.

IF YOU MISSED OUT ON HIGH SCHOOL—here's a second chance

Study at Home, No Classrooms, Set Your Own Pace, Wide Choice of Subjects to Fit your Interests, Credit for Subjects Finished Earlier

by Dr. E. C. Estabrooke
Educational Director
The American School
Founded 1897

Way back in 1897, our school was founded to help men and women finish high school as they worked or raised families. Since then, more than 2,000,000 men and women have enrolled in our school, We are probably the world's largest high school—and without a single classroom.

In a recent survey, 70% of our graduates told us that they chose American School because their responsibilities prevented them from attending resident school; 45% because they could learn at their own pace, and 20% did not want to return to a resident school because of their age.

Whatever your reason, and even if you had trouble with regular high school, I am sure American School can help you to succeed, at home, at your own pace.

American School is different. There are no classroom pressures. You work at your own pace as a "class of one"—and our instructors really do care about you. You'll get personal notes on your papers, not computer print-outs.

We offer over 100 subjects. Whether you are interested in oceanography, history, art, typing, home decoration or auto, you can tailor your program to your interests. Of course, we give credit for work you completed earlier.

Do mail the coupon today and let us tell you of our Accreditation, Diploma and special home study method. No obligation.

CALL TOLL FREE
PHONE: 1-800-621-8318
FROM ILLINOIS **1-800-972-8308**

AMERICAN SCHOOL
—Established 1897—
Dept. AAO511 850 E. 58th St. Chicago, Il. 60637

MAIL COUPON TODAY

AMERICAN SCHOOL, Dept. AAO511
850 E. 58th, Chicago 60637
Please send me FREE information on your high school at-home-method, accreditation and Diploma.
Name _____
Address _____
City _____ State _____ Zip _____
Phone _____

BE A "POP" SINGER

In only a few short weeks you can learn to become a "pop" singer for social affairs, radio, TV, night clubs. Popularity, new friends, gay parties, career, extra money. Write for FREE information everyone who likes to sing should have.
SONG STUDIOS, Dept.203R ROCKPORT, MASS. 01966

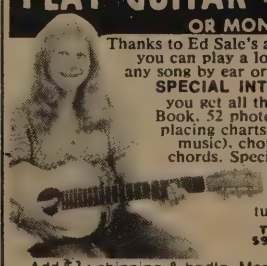
How to *WRITE, SELL and PUBLISH*
YOUR OWN SONGS

Learn how to write songs correctly; How to get them recorded; How to sell and promote them. Secrets and methods used by professionals. Information **FREE.**
Ace Publishing, Box 64-H, Boston, Mass. 02101

PSYCHIC

Can bewitch (mesmerize) loved ones, others to your bidding: Write requests. Donations appreciated. (503) 342-2210.
JAMIL
P. O. Box 10154 Eugene, Ore. 97401

PLAY GUITAR IN 7 DAYS
OR MONEY BACK



Thanks to Ed Sale's amazing Secret System, you can play a lovely song the first day, any song by ear or note in 7 days. In this **SPECIAL INTRODUCTORY OFFER** you get all this: 66-page Instruction Book, 52 photos, 87 chord and finger placing charts, 110 songs (words and music), chord finder of all popular chords. Special Guitarist's Book of Knowledge, and extra bonus: special wallet-size tuning device for tuning any guitar by ear.
Total Value $9.00—Now Only **$3.98**
Add $1.00 shipping & hndlg. Money back Guarantee
ED SALE Studio 13C, **Grand Island, Fla. 32735**

Play Harmonica IN 1 Day
OR YOUR MONEY BACK

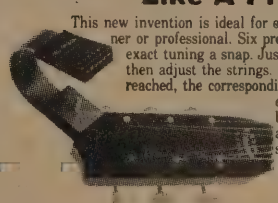
SPECIAL INTRODUCTORY OFFER
You get Ed Sale's unique 64-page Secret System which shows you how to play the Harmonica in only 1 day, any song by ear or note in a few days; PLUS beautiful professional Harmonica with solid brass plates and individually tuned bronze reeds, with heavy nickel-plated covers: PLUS 200 songs (words and music); Complete package, all for only **$3.98**
Add $1 shipping and handling. Money back Guarantee.
ED SALE Studio 713H, **Grand Island, Fla. 32735**

ROCK B.

LEARN ROCK GUITAR

Complete course teaches lead guitar, electric bass, Rock, Blues, Rhythmn, Soul Music. 100 Illustrations and six chapters show you step-by-step how to play rock, lead breaks, fill-ins, blues runs, etc. just like the professionals. Complete book only $4.00. Send $4.00 to:
ZOUNDS, 1422 Cherry, Memphis, Tenn. 38117
AND BE PLAYING ROCK GUITAR IN A FEW WEEKS.
LEAD MUCH MORE SOUL

TUNE YOUR GUITAR
Like A Professional



This new invention is ideal for every guitarist . . . beginner or professional. Six precision tuned reeds make exact tuning a snap. Just clamp onto your guitar, then adjust the strings. When the proper pitch is reached, the corresponding reed vibrates. Just as easy as that! Ideal for bands or combos. Tunes all instruments to exactly same pitch.
$7.95 plus $1. shipping and handling
Money back guarantee
ED SALE Studio 913V **Grand Island, Fla. 32735**

electro-harmonix

ON SALE NOW...

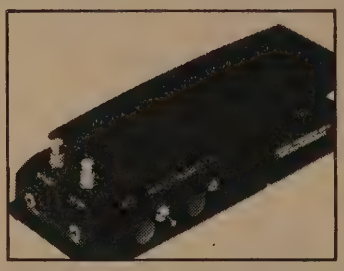
AT LEADING MUSIC STORES...THROUGHOUT THE WORLD

INSTANT SWITCHING BETWEEN ACCESSORIES

The SWITCH BLADE is a simple switching device that enables a musician to get a tremendous amount of flexibility from his set-up. You can now get full use from your existing two-channel amp, switching between channels instantly. You can preset volume and tone (rhythm and lead) settings and switch them instantly. You can combine two channels with the flick of your foot. The switch can be used for switching instruments to two different stage amps in any combination. If you're using multiple electronic devices in combination settings, you probably have to tromp down on all of them to get the sound you want ... Well, save the rubber on your sole. The SWITCH BLADE enables you to pre-activate all your effects and switch your guitar or other instrument to either the interfaced effects or back to amp directly—instantly! using just one switch. The SWITCH BLADE never needs batteries—now, that's a switch!
5¼" x 3⅜" x 2¼" x 1½"

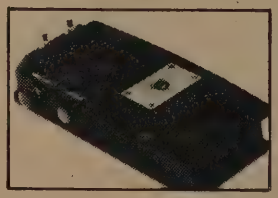
GET RID OF UNWANTED NOISE

The SILENCER, a fine noise eliminator of "noise gate," cuts out the hisses, hums, and other unwanted background noises produced by electric instruments and sound effects that can ruin a combo's stage presence. It operates on the principle that while most instruments and effects produce hisses and hums this noise is at a much lower volume level than the music that is being played, and therefore not audible. However when an instrument idles, the extraneous noise is no longer masked by the music, and it becomes an up front sound. The SILENCER works like an extra hand on a master volume control. When the music starts it instantly turns up the volume; when the music stops, it instantly cuts the volume down to zero. The noise disappears.
5¼" x 3⅜" x 2¼" x 1½"



THE QUEEN TRIGGERED WAH IS THE SUPREME ALL-FUNCTION WAH

Resonance control adjusts the wah from razor sharp to ultra-mellow. Low Pass or Band Pass outputs give a choice of the standard wah or a fuller tone sweep with trailing low frequency responses. Built-in Envelope Follower triggers automatic filter sweeps for today's popular synthesizer effects, which can be overlaid at the same time on a range of wah effects with complete versatility. Bass and Treble Boost controls provide for pumping lows and/or fine-pointed highs. Adjustable Q, Range, and Filters, as well as Trigger, give sounds from Tape Reverse Simulation to Hendrix to Shaft and beyond. Because of its unconventional voltage controlled filter design, the QUEEN has the low noise and smoothness of a light-operated pedal without its fragility or heavy power consumption. The QUEEN TRIGGERED WAH is fantastic with bass and keyboard as well as guitar.
13" x 6" x 3¾"



A FUZZ WAH VOLUME PEDAL

The MUFF FUZZ CRYING TONE WAH WAH Pedal combines two of the most useful and popular guitar effects, fuzz and wah, with one of the most useful control functions, the volume pedal. This highly efficient unit is the offspring of the Big Daddy of fuzz tones, the BIG MUFF PI, and the durable dual function wah, the CRYING TONE pedal. Its capabilities include fuzz tone alone, wah alone, fuzz and wah combined, and any of these combined with volume control.
13" x 6" x 3¾"

THE STURDIEST WAH IN THE BUSINESS

The CRYING TONE WAH WAH Pedal has many of the features players have been looking for...a 4-position Tone Bank that gives the player four ranges of the tone spectrum to sweep through as well as four different attacks, a Reverse switch so the player can sweep the frequencies in either direction giving him an "aawaaw" as well as a "wahwah" effect, a Mode switch which deactivates the wah wah effect and converts it into a volume control pedal; and a greater sweep in the foot pedal itself, so the player really can get that "crying" tone or make his axe talk the way Jimi Hendrix did. As a capper, this pedal with its sealed pots and metal bridges over pot shafts is the most ruggedly-built pedal of its kind—bar none!
13" x 6" x 3¾"

SMALL STONE THE STATE OF THE ART PHASE SHIFTER

The most advanced Mini-Phaser available anywhere! Exclusive "Color" switch transforms the mellow rolling, full-bodied milky phasing to the sweeping swooshy phasing made famous on early Jimi Hendrix recordings, and previously only available on special studio equipment. Rate dial sets the speed of the shift from a slow swelling to vibrant warble. The SMALL STONE is highly efficient, having the lowest battery power drain of any popular phaser. Also it's AC/DC. Plug a 9V battery eliminator into the back and you run on AC only. Low noise, high quality and fantastic effects make this a necessary addition to any guitar or keyboard. 5¼" x 3⅜" x 2¼" x 1½"

FOR UNEQUALLED PHASER VERSATILITY

The BAD STONE Phase Shifter provides the professional musician with unequalled phaser versatility. Extra stages of phase shift plus a continuously variable Feedback control give your axe or voice a light touch of color, a pounding swoosh, or any sound in between. The Rate control will take you all the way from slow chorus rotation through vibrato into spacey ring modulation. The BAD STONE'S exclusive Manual Shift allows you to stop the sweep at any point for a whole range of new tone colors. You can sweep the phase shift in rhythm with your playing or for special accents or by foot with the HOT FOOT Universal Pedal. OR Get the BAD STONE Phase Shifter Pedal model—all the features of the BAD STONE floor unit plus built-in foot-controlled phasing. Our heavy-duty pedal design places the Bypass and Auto-Manual footswitches forward of the pedal so as to avoid accidental switching during a hot solo. As an extra feature the BAD STONE Pedal incorporates a Color switch for a choice of standard phasing or pitch-modulated vibrato. BAD STONE Box and Pedal both AC/DC.
BAD STONE Box 6¾" x 5½" x 2¼" x 1 5/16"
BAD STONE Pedal 13" x 6" x 3¾"

ZIPPER: THE ULTIMATE ENVELOPE FOLLOWER

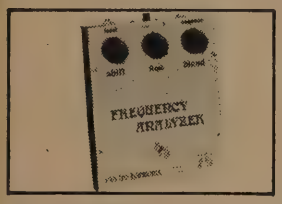
When it comes to synthesizer effects for guitar the ZIPPER has it all...easily adjustable harmonic range and intensity...an LP-BP control switch to provide equalization...PLUS our unique Filter Form/Attack control with two fantastic and different contours: a sweep from low to high with a moderately fast return, or, for a real whipping synthesizer effect, a sweep from low to high, but snapping quickly back. The ZIPPER is especially refined because its wide range of effects are completely flexible and easily varied. This is possible because we have included the functional controls that are found in the envelope follower modules of expensive keyboard synthesizers, while maintaining the famous Electro-Harmonix quality and low price. The ZIPPER will also give your bass or clavinet these fantastic synthesizer sounds. AC/DC
6¾" x 5½" x 2¼" x 1 5/16"

electro-harmonix

DIAL (212) 741-1797, (212) 741-1799, AND (212) 242-7799 FOR THREE DIFFERENT AUTOMATIC DEMONSTRATIONS

PUT ANY KNOB UNDER FOOT CONTROL

HOT FOOT Universal Pedal can turn any accessory, made by any manufacturer, into a foot pedal. How does it work? Simple. Just pull off the knob of the control you want to work with your foot and attach the screw at the end of HOT FOOT's flexible shaft and presto! you've got another effect under foot control! It's a simple invention, but brilliant. There are no electronics to worry about. No matter what new types of sound effects are created in the future, HOT FOOT will never become obsolete! Also comes in a HOT FOOT Universal PAN Pedal model, for special effects using two amplifiers or accessories.
13" x 6" x 3¾

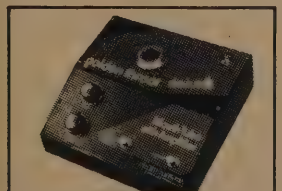


STRETCH YOUR GUITAR NECK UP TO 19 FEET!

Try the effect that musicians in Europe like Kraftwerk are using. The FREQUENCY ANALYZER can compress the neck of a guitar down to two feet or stretch it up to nineteen feet. This highest-quality Ring Modulator available is a brilliant accessory for all brass and woodwind instruments. Blow horn through the FREQUENCY ANALYZER and out come three different horns in moving harmonies. Shift the frequencies of drums, cymbals, and hi-hats. Play any note on any piano, for example a C, and out comes a D, E, B, or any note or fractional in-between note, according to the setting on the dials. Blend your regular signal with the new shifted notes. Filter control allows you to sort out high frequency components. Set any harmonic multiple desired for an *avant-garde* sound.
6¾" x 5½" x 2¼" x $1^{5}/_{16}$"

GOLDEN THROAT WILL LET YOU SING YOUR AXE OFF

This top-of-the-line mouth tube and filter enables a musician to make the unique sound recently popularized by Peter Frampton and also used by Stevie Wonder, Jeff Beck, Steely Dan, and Joe Walsh. Your mouth becomes an extension of your guitar, as the guitar music feeds up into and is controlled by the movements of your jaw, tongue, and lips. Wah, fuzz, tremolo, phasing, and many other effects are possible. GOLDEN THROAT is more powerful than the competition, with a 100 Watt driver and a red light overload indicator. Its sharp but meaty sound can be produced with any strength amplifier.
6¾" x 5" x 3¼"; TUBE—6' x ¼"



MOUTH TUBE FLEXIBILITY WITH BUILT-IN MONITOR AMP

Now, using only one GOLDEN THROAT DELUXE, you can boost the range of your group *threefold*.

1. Enjoy the best mouth tube effects available by just plugging in—no need to touch a single speaker wire or disable your good guitar amp.
2. Get a 25 Watt RMS, 60 Watt peak auxiliary amp head with Volume and full-range active Tone controls.
3. Be able to simultaneously route your instrument input to the GOLDEN THROAT DELUXE and to an external amp for a variable blend of straight and tube sound. Puts an end to thinning out a band's sound when using mouth tube effects.

And each of these sound dimensions is instantaneously controlled by simply tapping one of two heavy-duty footswitches! AC,.
8½" x 8" x 3" x 1½"

e-h

E-H DEMO RECORD GETS DOWN TO IT

This new LP, produced by Elliott Randall using top New York City studio musicians, is a contemporary, highly listenable set of music ranging from funky blues to space jam. It demonstrates ingenious uses of our most popular effects devices—uninterrupted by jive hype. You'll hear 6-string guitar multiplied to 12 by the ELECTRIC MISTRESS Flanger, voice doubled with sax-like sound through the OCTAVE MULTIPLEXER, plucked strings silkened into bowed strings by the BIG MUFF PI, and many more startling transmutations using our "STONE" series of Phase Shifters, GOLDEN THROAT, DELUXE MEMORY MAN, DOCTOR Q., FREQUENCY ANALYZER, and HOT FOOT. Hip liner notes by *Village Voice* music critic Carman Moore described how the effects are created. A must for every electric guitarist. Albums are available at your musical instrument dealer, or you can send $3.00 to Electro-Harmonix Work Band, 27 West 23rd St., New York City 10010.

OUR GREAT NEW ECHO/ ANALOG DELAY LINE

Until now all echo and reverb effects relied on moving parts—springs, tape loops, and other mechanical gear that could wear out or break right in the middle of your act. Delay effects depended on digital delay lines that were fine for the studio but too expensive and bulky for onstage use. Now our engineers have put all of these key effects into one durable, reasonably-priced footswitch unit through the development of state-of-the-art hybrid techniques

Presenting MEMORY MAN DELUXE. Discriminating musicians welcome the superb totally-electronic echo unit you've been waiting for. Number one in features and performance. Slapback stage echo...repeating arpeggios...delayed split stereo..."bathtub" reverb...controlled feedback...vocal doubling—a range of effects effortlessly achieved that is truly astounding!

Clean noise-free operation with distortion under 1%, a signal-to-noise ratio of 60db, and a built-in SILENCER® Noise Gate.

Unlike competitive solid state echo units, MEMORY MAN DELUXE does not decrease its bandwidth as Delay is increased. The result? Crisp razor sharp highs at any echo setting for the professional performing musician.

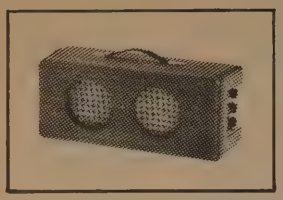
- Wide range of Delay: 15 msec—4 sec.
- Wide frequency response. 10 Hz—100 kHz (Direct), 10 Hz—3KhZ (Echo) ±3db
- Infinite echo Repeats with minimum signal degradation
- Variable gain level control and overload indicator
- Dual outputs
- AC operation with power switch and indicator

Combines with other effects for a smashing echoing flange echo-wah or echo-fuzz. Attractively packaged in a nickel-plated steel chassis with heavy duty line cord

Also available in an economy design less indicators, level control, and noise reduction circuitry, but including special Boost switch
8" x 6¾" x 6" x 1½"

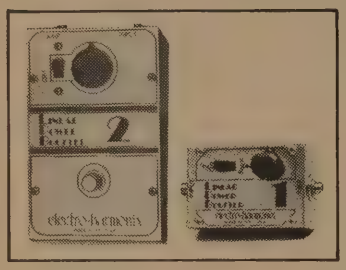
DELUXE OCTAVE MULTIPLEXER WITH ERROR-FREE TRACKING

Now you can sound like Eric Clapton and Jack Bruce playing together in lightning fast runs as the DELUXE OCTAVE MULTIPLEXER synthesizes a note one octave below the one you're playing. You'll get clean octave division on every guitar note with *no* false triggering. Five filters allow the musician to shape the harmonic content of the new note from fuzz bass to a pure deep organ bass. This device can explode the tonal capabilities of horns into the bass and baritone range. Makes any singer sound like Ike Turner. The popular standard OCTAVE MULTIPLEXER has the same fine features and throaty bass with slightly relaxed tracking accuracy. The pedal version of the standard unit gives the musician continuous foot-controlled blending of high and low notes for the ultimate flexibility of guitar/bass duets and answering bass runs
AC only DELUXE 8" x 6¾" x 6" x 1½"
AC-DC STANDARD 6¾" x 5½" x 2¼" x $1^{3}/_{16}$"
AC-DC PEDAL 13" x 6" x 3¾"



THE RETURN OF FREEDOM

Measuring only 17" x 7½" x 6" and weighing just 16 pounds, the FREEDOM BROTHERS AMPLIFIER is by far the best and most powerful small, portable amp available. This re-released classic boasts a full 15 watts RMS of amazingly noise-free power driving two heavy-duty 5½" speakers. Features include Volume, Tone, and Bite controls; preamp output jack; overdrive capability; beautiful mahogany cabinet; and AC/DC operation with built-in rechargeable battery. Equally suited for studio, club, or wailing in the woods!

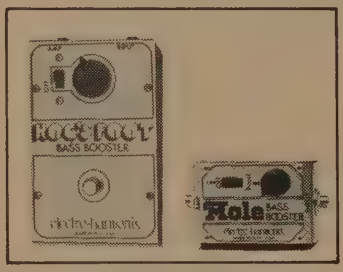


CONVERT YOUR AMP INTO A STACK OF AMPS

The LINEAR POWER BOOSTERS 1 & 2 can increase the output of any electric instrument such as guitar, bass, organ or microphone. Since all amplifiers are overdesigned to more than handle the most powerful pick-ups, the LINEAR POWER BOOSTERS will let you derive optimum results from your amplifier. And it's much cheaper than buying a high-output pick-up. • Maximum setting of the volume control of one unit can make your amplifier TEN TIMES LOUDER! • The switch allows instant change from regular instrument output to pre-set boosted output. • Increases guitar sustain. • Vastly increases the performance of all distortion devices, wah wah pedals, and other accessories. • Using two LINEAR POWER BOOSTERS will give you even more sustain. Turning up the volume level of the first one past the halfway point will shift the second one into overdrive. Using the first LINEAR POWER BOOSTER's control, you can now develop the initial bare hint of harmonic distortion to any desired degree. The second LINEAR POWER BOOSTER can control the volume of the combination. • Two models: LINEAR POWER BOOSTER-1, with a double male plug, will fit into into amp *or* instrument! LINEAR POWER BOOSTER-2 does the same dynamite job down on the floor.
LINEAR POWER BOOSTER-1—3" x 2" x 1⅛"
LINEAR POWER BOOSTER-2—5¼" x 3⅜" x 2¼" x 1½"

TASTE AND FEEL EACH NOTE

The SCREAMING BIRD and SCREAMING TREE are treble boosters that will give your instrument that razor sharp edge that can cut through when you're playing live. The high end of your sound spectrum will sparkle, as you can taste and feel each note
BIRD—3" x 2" x 1⅛"
TREE—5¼" x 3⅜" x 2¼" x 1½"



PUT SWAMP IN YOUR BASS

The MOLE and HOG'S FOOT Bass Boosters cut the highs and amplify the subharmonics, giving your instrument the depth, authority and heavy penetration of the foot pedals of a church pipe organ. The MOLE or HOG'S FOOT will give your axe or amplifier that thick, swamp-bottom blues sound of the Fender jazz bass used in conjunction with the old Ampeg B-15.
MOLE—3" x 2" x 1⅛" HOG'S FOOT—5¼" x 3⅜" x 2¼" x 1½"

WELL DONE, DOCTOR Q

DOCTOR Q is the most economical yet high-quality Envelope Follower available on the market today. Effects ranging from involuted mellow funk lines to slashing thin chops can be instantaneously and sensitively controlled through the player's use of attack and decay dynamics. The range of the filter can be preset. And as an added feature, the bass switch can be used to add a rich bass equalization without losing the thin, whipping Envelope Follower sound on top. This makes the unit excellent for getting potent new sounds from the electric bass, as well as guitar and clavinet.
5¼" x 3⅜" x 2¼" x 1½"

The ATTACK EQUALIZER allows a guitar player to convert his Les Paul guitar into a Fender. It has a specially tuned 12-stage active filter that lets the guitar player select the fundamentals he wants, mix in and out the mid-range, and blend in a key range of 5000 cps high-Q bite frequencies, emphasizing the edge made when his pick plucks the strings—things that can't be done with a standard equalizer. Has fundamental, blend, and attack controls.
6¾" x 5½" x 2¼"

NEW ELECTRONIC DEVICE FOR SELF-MULTIPLICATION

Let THE CLONE THEORY Chorus Effect double your live vocals or instruments, with the fullness of studio overdubbing and the natural intermodulation of large orchestral groups. Makes voice, guitar, and horn sections—in fact, any instrument—sound bigger and richer. This new device utilizes a highly sophisticated voltage-controlled analog delay line, which generates *both* echo and flanging *at the same time*. The result is a moving chorus otherwise obtainable only with an expensive combination of delay and flanging equipment. Multiple controls can produce a delightful true vibrato and other variations. AC.
8" x 6¾" x 6" x 1½"

TRY HENDRIX' SWEET SUSTAIN

Jimi Hendrix relied on the BIG MUFF PI for his smooth, mellow, supple electric-lady sound. Now Santana uses this finest distortion device, high on sustain and low on distortion. Whole chords can be played with minimum distortion. It is designed for the guitarist who wants his axe to sing like a hummingbird with a sweet violin-like sustaining sound. The sustain control allows the player to optimize long sustain with a hint of harmonic distortion. The tone control allows you to control the harmonic content, from a sweet silvery liquid to razor sharp. AC/DC. 6¾" x 5½" x 2¼" x 1 5/16"

THE LITTLE BIG MUFF PI is a compact version of the famous Big Muff Pi favored by Jimi Hendrix and Carlos Santana. Preset maximum sustain. AC/DC. 5¼" x 3 ⅜ x 2¼" x 1½"

MUFF FUZZ—This funkiest distortion device will give the player that dirty sound which cannot be gotten from today's popular solid state amps. It gives the player that natural distortion of tube-amps used by the Rhythm 'n Blues bands of yesteryear. And now it comes with a double male plug that lets you plug into amp or instrument. 3" x 2" x 1⅛"

ELECTRO-HARMONIX PRESIDENT KEEPS TWO MISTRESSES!

Our internationally popular ELECTRIC MISTRESS Flanger/Filter Matrix was much too good to discontinue just because the brand new DELUXE model has been designed with improved noise and distortion specifications, greater reliability, and convenient AC power. Rick Derringer, for example, has honored the standard MISTRESS as "the best sounding of the flanging devices." Both units have a sweet, shimmering flange. Both gently sweep the sound spectrum to create a prismatic array of absolutely fascinating and ethereal sounds. Both are made on earth for rising stars!
DELUXE (AC): 8" x 6¾" x 6" x 1½"
STANDARD (DC or Adaptor): 6¾" x 5½" x 2¼" x 1 5/16"

MIXXXXX

The 5X JUNCTION MIXER is designed as an input-output mixer and accessory blender. As input mixer 4 mikes or instruments can be attached as inputs to obtain one output. As output mixer, amps connected to external speaker combinations can go directly to the 5X with up to four external speaker cabinets being connected to one 5X. This eliminates sloppy wire hookups and decreases set-up time. As accessory blender, instrument signal can go directly to the 5X. Up to four different accessories can be joined with another 5X, with one line then going to the amp. This facility allows the blending of any combination of distortion devices, wah wah pedals, echo effects, etc. An infinite number of connecting problems can be solved with this very functional accessory. 3" x 2" x 1⅛"
3" x 2" x 1⅛"

SOUL FUZZ

If you're into guitar sustain, you'll cherish the DELUXE BIG MUFF PI, an AC powered version of our celebrated BIG MUFF PI distortion device connected in parallel with a complete SOUL PREACHER compressor/sustainer. In a single chassis, these two units give the player a continuous range of effects, from clean *undistorted* sustain, through smooth distortion, to down home dirt. *Blending* uncolored sustain with any amount of moaning harmonic distortion is definitely the last word in funk. Dual outputs, power switch, and brilliantly plated case finish off this ultimate sustain machine.
8" x 6¾" x 1½"

FULL CHORUS EFFECT PLUS NOISE-FREE ECHO, FLANGE, FILTER MATRIX

You don't need a seat on the space shuttle to make interplanetary journeys. ECHOFLANGER can take you on the greatest variety of far-flung musical trips our analog circuit design team has ever chartered. Its four basic, switch-selectable modes are:

1. FLANGE—the first reasonably-priced *NOISE-FREE* Flange. A professionally smooth, studio quality, wide-range sweep with tuning, feedback, rate, and width controls.
2. SLAPBACK—a short delay, high-quality echo with variable delay time. Just as quiet as the Flange.
3. CHORUS—Slapback and Flange together, at the same time, for the totally new sound of a swirling, doubling galactic concert.
4. FILTER MATRIX—this true comb filter produces chime-like effects or can be swept manually for "custom" flanging.

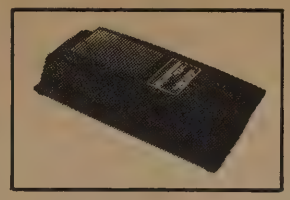
These stunning sounds can be further modified by a Blend switch and dual outputs to produce "stage" echo and other enhanced effects. ECHOFLANGER features a broad dynamic range, wide frequency response, and virtual cancellation of "foldback" and other extraneous noise through companding circuitry. This makes the unit suitable for keyboards and synthesizer as well as guitar. Included in the handsome, nickel-plated chassis are LED power indicator and bypass footswitch. AC-powered.
8" x 6¼" x 6"

THE DIRT ROAD SPECIAL

Now the pathfinders in powerful small amps are hitting the trail again with the AC-powered MIKE MATTHEWS' DIRT ROAD SPECIAL, named for its gritty funkiness, great power efficiency, and extreme durability. A built-in SMALL STONE (the world's most popular phase shifter) and CELESTION 12" speaker (the same one used in the famed Marshall 100-watt stack) in a sealed, infinite baffle cabinet make the DIRT ROAD SPECIAL truly unique. This amp belts out up to 25 Watts RMS and has as much as 60 Watts available for the peak transients essential to a really striking attack. Included are Volume and full-range active Tone controls, LED power indicator, and an exclusive Bite control to contour your sound to a fine, incisive presence. Built to take the bumps, it features materials carefully selected for their acoustic and structural properties, tough, textured vinyl covering, chrome corner hardware, and shock-mounted PC boards and control panel. Ideal for studio and club use.
24.5 lbs. 17¼" x 14¼" x 9¼"

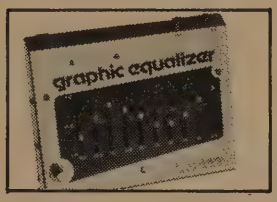
GUITAR SPEAKERS WITH FEELING

Do your speakers take out all the soul you put into your guitar playing? Then throw out those insensitive clunkers and replace them with genuine CELESTIONS. For years these speakers have been largely responsible for the characteristic sound of the Marshall amplifiers, as well as the early Vox amps used by the Beatles. This full, rich, sustaining guitar sound is heard in concert and on recordings by Eric Clapton, Jimi Hendrix, The Who, Dickey Betts & The Allman Brothers, Ritchie Blackmore, Kiss and countless other artists. CELESTION understands that a guitar speaker isn't just a reproducer of sound, but an integral part of the sound of the instrument itself. CELESTION speakers add warm frequency response and smoothly controlled harmonic distortion to give a total guitar sound that is fat, funky and harmonically rich. Precision made in Suffolk, England, the CELESTION speakers are exclusively distributed in the United States by Electro-Harmonix.
Available in 12" and 15" models for guitar, bass and P. A.



VOLUME AND PAN PEDALS

The ELECTRO-HARMONIX Volume and Pan Pedals are distinguished by their extremely durable materials and solid construction which create an authoritative heft promising many years of good service. The Volume Pedal is irreplaceable for accenting solos or parts of solos and is uniquely effective in shaping the envelope of your playing for tape reverse simulation and other dramatic effects. In addition to performing all the functions of the Volume Pedal, the Pan Pedal provides complete player control of sweeps from amp to amp, or a moving mix of two accessories.
13" x 6" x 3¾"

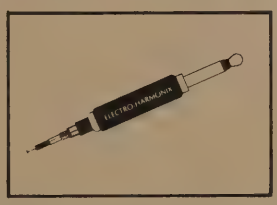


THE 1ST GRAPHIC EQUALIZER FOR MUSICIANS WITH FEET

The new Electro-Harmonix TEN BAND GRAPHIC EQUALIZER includes a *footswitch* for instant changes between equalized and normal sound, a feature that is omitted on competitive units claiming to be musical instrument equalizers. An equalizer without a footswitch is practically useless in a live performance. The TEN BAND GRAPHIC EQUALIZER is a "super tone control" which can add punch to your bass without making it boomy, make your humbucking pickups sound like single coils, brighten up a muddy sounding electric piano, or add presence to vocals. With low noise, low distortion, and wide dynamic range, the TEN BAND GRAPHIC EQUALIZER is suitable for musical instruments, P. A. systems and tape recorders.
8" x 6¾" x 6" x 1½"

SOUL PREACHER SAVES YOUR NOTE

Hallelujah! The SOUL PREACHER Compressor-Sustainer sings out with angelically sweet, enduring sustain. It's a heavenly clean, musician-designed dynamic-level processor featuring a full 40 db compression range. (That's right!) The PREACHER's output, sensitivity, and hi-boost controls give the musician a variety of playing options, including organ-like swells and the sharpest possible staccato attack. Cathedral-quality sound at a store-front price. (Yeah, Brother!) 9 volt battery or AC-adaptor powered.
5½" x 3⅛" x 2¼" x 1½"



MILITARY/COMPUTER CABLE: THE BEST IN THE WORLD

Our famous MILITARY/COMPUTER Cables are the finest available anywhere. They have become the standard for discriminating musicians because they are specifically designed for demanding professional use and incorporate premium materials and precision construction. All lengths from 3/4' to 100' are available; especially recommended is our SUPER HEAVY DUTY 25' Coiled Cable.

A SINGLE SHORT DELAY

The compact SLAPBACK ECHO and STEREO SLAPBACK ECHO offer the musician one of the most useful features of our famous DELUXE MEMORY MAN at a fraction of the price. Featuring the latest in analog delay circuitry, they produce a single 80-millisecond delay for the spacious sound heard on guitar and vocal tracks by Creedence Clearwater. A Blend control allows mixing of the delay signal with the straight signal in any proportions desired. And both units have switchable noise filters. Direct and echo outputs are included on the STEREO SLAPBACK to allow external echo placement and blended STEREO also includes LED power indicator. AC-DC.
5¾" x 3⅜" x 2¼" x 1½"

AND NOW, FOOT JIVE: THE TALKING PEDAL

From advanced research in speech synthesis, Electro-Harmonix has developed the TALKING PEDAL, a unique tool for the innovative musician. Its critically-tuned resonant filtering of instrument input creates the continuous vowel series "A-E-I-O-U" at given positions on the pedal sweep. The resulting sound is startling with guitar, astonishing with bass. Besides foot-speech, superior wah and mouth-tube timbres are obtainable through variations in playing technique. One adjustment controls the degree of effect and also introduces a BIG MUFF-like sustain. AC-DC.
13" x 6" x 3¾"

Thanks to me you can fulfill your hopes.

I will reveal to you the strengths in your secret personality and thanks to my help you will be overjoyed to receive at last and immediately all the things you have longed for so long in vain!
WITHOUT ASKING A DIME FROM YOU, I will prove this to you, by sending, at request,

YOUR FREE HOROSCOPE

I will teach you how to be victorious in love, how to make money and be lucky. I will tell you the truth about the secret reasons for your problems and will teach you the secrets of instant success.

I shall transform your life, making it happy and rich in fulfillment

I am not asking you for money. Your free personal horoscope will be mailed to you confidentially in a few days. So that you may live your life to the full and seize all the opportunities within your reach, send me the free voucher you see below, immediately—without waiting! Just fill out and mail!
DON'T SEND MONEY OR STAMPS because, as I repeat, the horoscope is absolutely free of charge. ©1976

FREE COUPON

Fill in questions and send to:
Prof. Lallemand Dept. HP5 516 Fifth Ave., N.Y., N.Y. 10036
Please send me my free horoscope. It won't cost me a single cent nor will it obligate me in any way. Place, date and time of my birth:

Name_____
Address_____
City_____ State_____ Zip_____

PHOTO **Identification Cards**

How many times have you wished you had a proper laminated ID CARD? We make all types for all purposes. For SAMPLES and full details send 25c for postage and handling.

BASCCO PRODUCTS
Box 3461. Dept. H–1 Providence, R. I. 02909

EXTRA INCOME! Make $1 per SALE

SELLING ENGRAVED METAL SOCIAL SECURITY PLATES.

MAKE MORE ON CB PLATES.
MILLIONS OF NEW PROSPECTS EVERY YEAR! NO INVESTMENT. SEND FOR FREE SALES KIT!

Name_____
Address_____
City_____ State_____ Zip_____

ENGRAVAPLATES, DEPT. 157
BOX 10460 • JACKSONVILLE, FL 32207

Professional

SONGWRITER SERVICE
Send for FREE INFORMATION
today
Richard Wolfe's Musical Barn
Dept. 41 Pt. Pleasant, Pa. 18950

FREE **GUITARIST CATALOG**
88 PAGE DISCOUNT CATALOG.
Save up to 60% on over 1000 name brand items. Features quality guitars, amplifiers and sound reinforcement systems. A complete line of accessories and hard to find books and records.
MUSICIAN'S SUPPLY, INC.
P.O. Box 1782 El Cajon, CA 92022

Songwriters

Professional Songwriter Service All Types of Music: Pop, Rock, Country, R&B, Gospel
BLUE CHEK MUSIC, INC.
Dept. HP36 P.O. Box 74, Ardsley, N.Y. 10502

EMOTION

(As recorded by Samantha Sang)

BARRY GIBB
ROBIN GIBB

It's over and done, but the heartache lives on inside
Ah and who is the one you're clinging to instead of me tonight.
And where are you now, now that I need you
Tears on my pillow wherever you go
I cry me a river that leads to your ocean
You never see me fall apart
In the words of a broken heart
It's just emotion that's taking me over
Tied up in sorrow, lost in my soul
But if you don't come back, come home to me, darling
You know that there'll be nobody left in this world to hold me tight
Nobody left in this world to kiss goodnight, goodnight, goodnight.
I'm there at your side
I'm part of all the things you are
Ah but you got a part of someone else
You go to find your shining star.
And where are you now, now that I need you
Tears on my pillow wherever you go
I cry me a river that leads to your ocean
You never see me fall apart
In the words of a broken heart
It's just emotion that's taking me over
Tied up in sorrow, lost in my soul
But if you don't come back, come home to me, darling
You know that there'll be nobody left in this world to hold me tight
Nobody left in this world to kiss goodnight, goodnight
In the words of a broken heart
It's just emotion that's taking me over.

Copyright ©1977 by Brothers Gibb B.V., Barry Gibb Music & Flam Music Ltd. Controlled in the U.S.A. & Canada by Stigwood Music, Inc. (Unichappell Music, Inc., Administrator). International copyright secured. All rights reserved.

SOMETIMES WHEN WE TOUCH

(As recorded by Dan Hill)

BARRY MANN
DAN HILL

You ask me if I love you
And I choke on my reply
I'd rather hurt you honestly
Than mislead you with a lie
And who am I to judge you on what you say or do
I'm only just beginning to see the real you.

And sometimes when we touch
The honesty's too much
And I have to close my eyes and hide
Wanna hold you till I die
Till we both break down and cry
Wanna hold you till this fear in me subsides.

Romance with all its strategy
Leaves me battling with my pride
But through the insecurity some tenderness survives
I'm just another writer still trapped within my truths
A hesitant prize fighter
Still trapped within my youth.
(Repeat chorus)

At times I'd like to break you
And drive you to your knees
At times I'd like to break through
And hold you endlessly.
At times I understand you
I know how hard you've tried
I've watched love pass you by
At times I think we're drifters
Still searching for a friend
A brother or a sister
But then the passion flares again.
(Repeat chorus)

Copyright ©1977 by McCauley Music Ltd. & ATV Music Corp. & Mann and Weil Songs, Inc., Los Angeles, CA 90028. All Rights for the World excluding Canada controlled by Welbeck Music Corp. & ATV Music Corp. & Mann and Weil Songs, Inc.

SENTIMENTAL LADY

(As recorded by Bob Welch)

R. WELCH

You are here and warm
But I could look away and you'd be gone
Cause we live in a time
When meaning falls in splinters from our mind
And that's why I've travelled far
'Cause I come so together where you are.
Yes and all of the things that I said that I wanted
Come rushing by in my head when I'm with you
Fourteen joys and a will to be merry
All of the things I could say are very.

Sentimental gentle wind
Blowin' thru my life again
Sentimental lady gentle one
Sentimental gentle wind
Blowin' thru my life again
Sentimental lady gentle one.

©Copyright 1972 by Fleetwood Music. Rights for U.S.A. & Canada controlled by WB Music Corp. All rights reserved.

BLUE OYSTER CULT

(continued from page 11)

We don't agree too much more now than we ever did. We've always had very diverse tastes. Our first record reflected material that we'd been working up for two or three years. But as we cranked the albums out, one a year, and wrote new material, there was a while in the middle period where we were really monolithic in purpose. We really were all going in one direction."

ON YOUR FEET

Crowded around the stage were standees in the thousands, and the cheers rose as the lights dropped. The show was a scorcher, with three numbers sounding strangely out of place: the hard, hard "Hot Rails to Hell" and "ME 262" and the very pop "Going Through the Motions." Not that they weren't played well, but they pointed up just how schizophrenic a set it was that included all three phases. Half of the laser show was out, but it was still the most advanced show of any touring band. There was no flag, just a few flashpots and a lot of music. Donald's solo in "Last Days in May" was breathtaking. Earlier in the day he had guessed that the guys who had murdered a friend of his and two other students in the Arizona desert (inspiring the song) were probably out on parole now.

ONE STEP BEYOND

ALLEN: "It's always been a matter of

"I don't think we agree, really, on music, in terms of musical taste. We don't agree too much more now than we ever did. We've always had very diverse tastes."

Lynn Goldsmith

transcendence. No matter what idea you have, no matter what concept you have, when you perform onstage, the idea is to transcend it, because it's simply not a rational medium. I don't mean this to sound pretentious, but the only parallel I've ever found for it is like a religious ritual. It goes beyond the words that you're actually singing or beyond what you're playing."

TYRANNY AND CONCEPTION

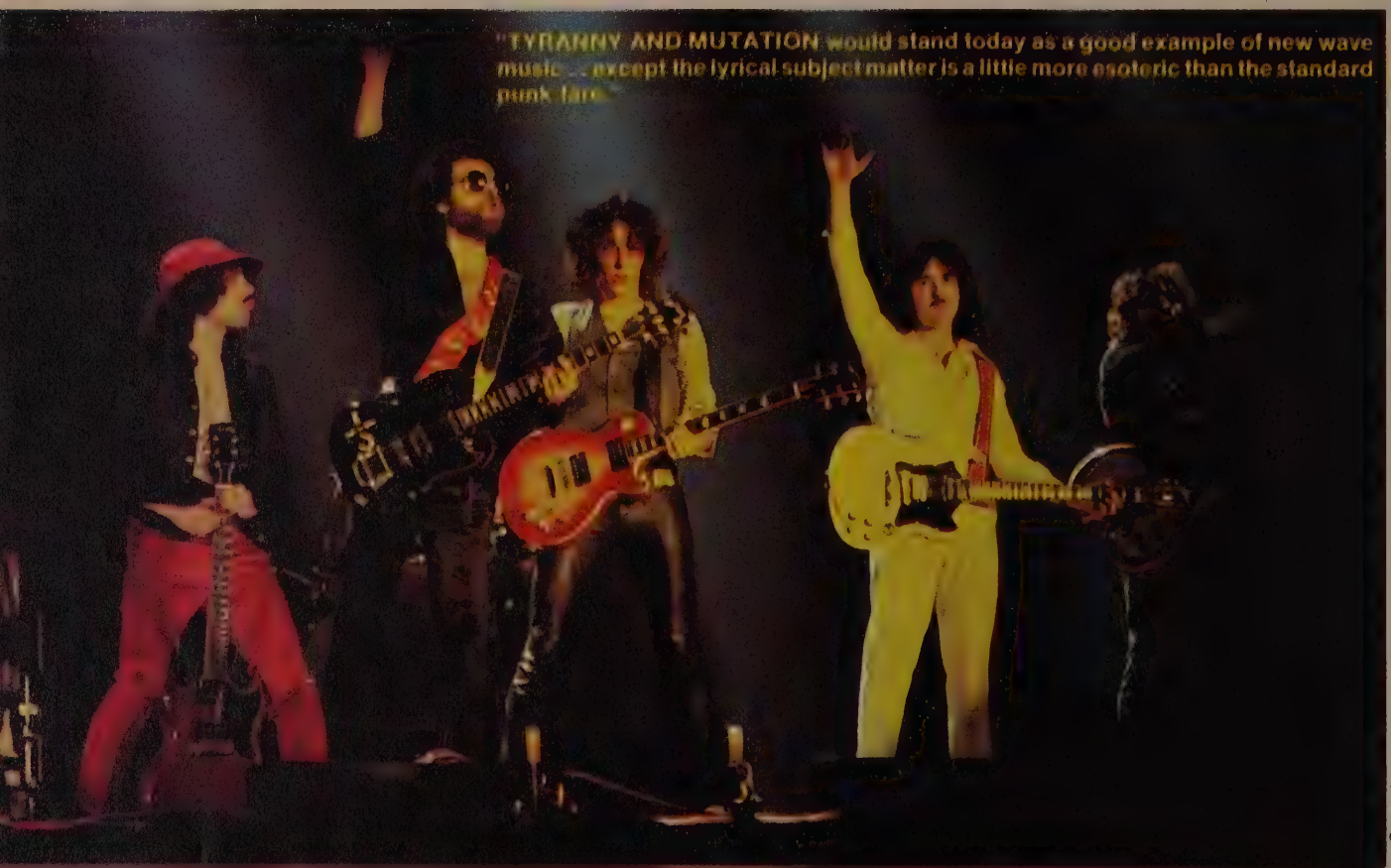
DONALD: "We were dedicated to conception almost to a fault. The only fault is that we didn't really make a lot of money in those years. The only way we survived was to tour our asses off."

AGENTS OF FORTUNE

There's not much hanging around after the show. It's back to the hotel in the limousine for some quick long - distance calls and then the unwinding, which lasts most of the night. Room service is closed, but the booze from the dressing room has been salvaged. As I say goodnight to Allen, Donald, Albert and Casey, they are sitting around the table in Allen's room playing poker and watching "The Misfits" on the late late show.

THE RULE OF THE ROAD

ALLEN: "The road really wipes out all the bullshit. You can't go out on the stage every night thinking of this great concept. You simply have to do it — play it and sing it."□


"TYRANNY AND MUTATION would stand today as a good example of new wave music . . except the lyrical subject matter is a little more esoteric than the standard punk fare."

Neil Zlozower/Mirage

"The road really wipes out all the bullshit. You can't go out on the stage every night thinking of this great concept. You simply have to do it — play it and sing it."

Neil Zlozower/Mirage

NEIL YOUNG

(continued from page 25)

string arrangements come from a man who's on top of the situation — they hurt to listen to.

Taking romance seriously is a risky business in any art form — all sort of callous people smell the blood — but Young has the good sense to disguise his messages in epigrams and extended metaphors, like a pathetic, sentimental wallflower rigging herself up as a cryptic, exotic bellydancer from Marseilles to get dates. And it works, because Young is exceptionally inventive, and if he's no William Carlos Williams, neither is he Lois Wyse. (If you don't get that last reference, skip it — you're better off.) Give the guy credit — it's awkward being earnest in the 70s.

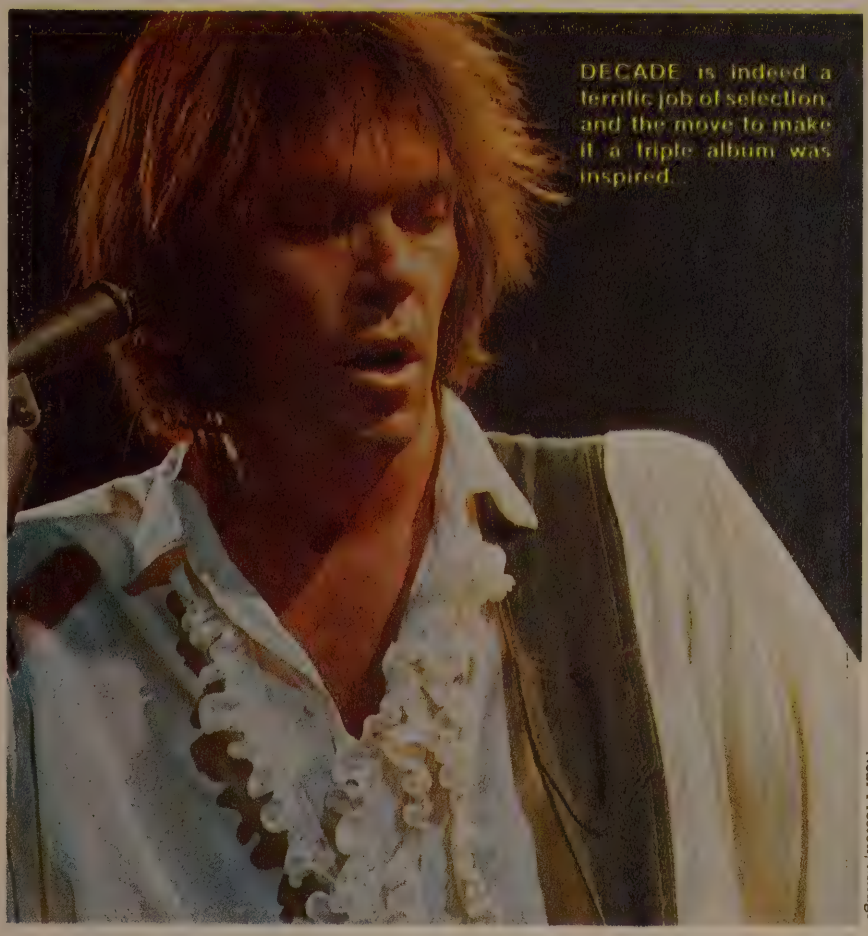
To me, though, Young's real voice surfaces when he jabs out those sour-mash guitar tones on the rockers. He may have a scatter - shot approach to his playing, but no one cuts the air to shreds like he can. I mean, what does he feed that instrument — whiskey and lemons? I bet he sharpens his strings before a concert, like a skier files his edges before tackling the boiler - plate. He wields the thing like a sickle.

The acoustic numbers are nice and sensitive, of course, and all the boys talk through them at his concerts until the girls glare at them and hiss: 'SHHH!' (said boys, realizing they're in danger of blowing the evening by cloddishness even before their first frontal assault, usually quiet down about 38 seconds, until their adrenalin ruins their reason again.) Tunes like "Star of Bethlehem" and "Will To Love" are delicious for mellow reflection, and if you're young and pay attention you can glean enough wisdom to last at least until your next date. But what we're really concerned about here is *pain* — that stabbing laceration that blows over your reason like Robert Mitchum smashing through a roadblock in "Thunder Road," whipping your emotions into bread pudding.

"Cortez, the Killer," Young's "Sad-Eyed Lady of the Lowlands," throbs with a deep, hypnotic massiveness like Moby Dick plowing the seas in slow motion. "Like A Hurricane," country - rock's "Stairway To Heaven," shrieks like a quail caught in a trap. There must be 20 movements within this panoramic solo, before it finally surges over the last hump, explodes in a shower of blasting caps, and gracefully swoons in a last dying-swan fall.

Decade is indeed a terrific job of selection, and the move to make it a triple album was inspired — how could you include both "Cortez" and "Hurricane" on a mere double lp, and have enough room left for classics like the Buffalo Springfield weeper, "Expecting To Fly," or the original heavy country anthem, "Cinnamon Girl"? Not to mention the lengthy "Cortez" / "Hurricane" prototypes, "Cowgirl In The Sand" and "Down By The River." Besides classics like "Heart Of Gold," "I Am A Child," and "Broken Arrow," and group efforts like "Helpless" (Crosby, Stills, Nash & Young) and "Long May You Run" (Still - Young Band), *Decade* also includes a host of lesser known essentials like "The Loner," from his first solo album, and "Tonight's The Night".

What you really need to know about, though, are the previously unreleased numbers salted in here from Young's legendary stockpile of goodies. (He's rumored to have as many as ten complete albums of material in the can.) The cover sticker will tell you that there are seven



Neal Preston/Mirage

such tunes, but I only count four. *Decade* was supposed to come out a year ago, and since then "Like A Hurricane" and "Star Of Bethlehem" have surfaced on *American Stars 'n Bars*. If you haven't already heard them, go chop a cord of wood and slice off an ear by mistake — you haven't been using it properly anyway. The critics loved "Star" (personally, my mind wanders), and the rampaging "Hurricane" is the best guitar song he's ever done — next to "Cortez," of course. "Love Is A Rose" is the simple little metaphysical - conceit ditty Linda Ronstadt recorded recently.

So these are what's really new:

*"Down To The Wire" — 1967 sure was a long time ago. The militantly acoustic tune sounds clumsy, despite a nice riffle between the verses, and the lyrics of the sophomoric sixties are laughers: "Take the time to close your eyes and look around"; "Everything she's laughing at is all you've learned." How true, how true. It's not that he's wrong, but they sound so "heavy", man. Not up to his other Springfield beauties like "Nowadays Clancy Can't Even Sing" or "Flying On The Ground Is Wrong."

*"Deep Forbidden Lake" — Tranquil, state - of - nature imagery set to a calm, seemingly old-world (Spanish / Mexican?) melody. The peace of emotional exhaustion? Pedal steel throughout. Perfect for Ronstadt.

*"Campaigner" — A bare, acoustic sketch, generalizing around the old universal questing theme, but only slightly developed. Notable for one line in particular: You know the revolution is over when Neil Young sings, "Even Richard Nixon has got soul." (Nobody has more credibility than Young, but this is stretching it.)

*"Winterlong" — My favorite — a lovely, powerful track from 1969 that could roll along neck - and - neck with "Cinnamon Girl," simple, muscular, and confident. The guitar solo isn't very adventurous — it's actually just a guitar "break" — but then "Cinnamon Girl's" guitar break was mostly all one note, and nobody minded in the least. And what about the lovelorn lyrics — "I waited for you winterlong / It's all illusion anyway."

In fact, bereavement is this guy's profession. If he ever found complete emotional fulfillment it would ruin his career. I wish him lots of luck and happiness in future decades — but not *too* much. □

(continued from page 19)

countant I read about in the paper this morning on the subway. "So that story I read in the *Post* wasn't just a bunch of cheap sensationalism," I thought to myself as my eyes stared at the huge figure coming towards me.

The giant growled fiercely and charged towards the ferry as panic - stricken commuters dashed madly across the deck searching for some nook or cranny to hide in. Before I had a chance to drag my new found girlfriend to safety, a giant hand reached down and plucked her off the deck.

I watched in horror as the giant dropped her into his mouth and rubbed his stomach. "I guess you didn't do such a good job protecting Zelda," I thought as tears filled my eyes. My sweetheart was gone. I felt my body grow strong with anger and I damned myself for leaving my .38 at home. My eyes searched the main deck in vain for some kind of weapon and just as I was about to give up all hope of seeking vengeance from this monster, my eyes beheld another incredible spectacle. The four nerds that I thought were in some kind of religious cult started chanting in unison and were suddenly transformed into those super heroes of Rock and Roll — Gene Simmons, Paul Stanley, Ace Frehley and Peter Criss, the four factors behind that super Kiss.

I didn't need to seek for a weapon any more, the boys were back in town. They flew off the deck before anyone had time to remember what they looked like without their make-up. The mad giant accountant was no match for the ever - talented rock combo cum super heroes. The giant grabbed and swatted the air trying to squash the boys like mosquitos but they were too fast for him.

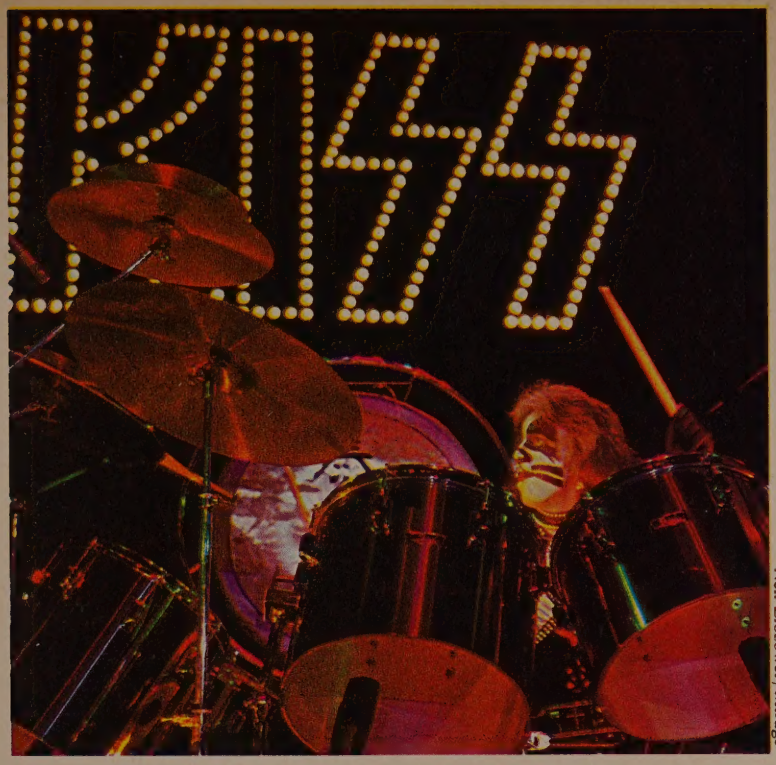
Gene sprayed the monster with raging inferno. The flames steamed up the monstrous accountant's glasses, blinding him and it gave Peter, Paul and Ace a chance to deliver walloping blows to the giant bifocaled killer. The four super musicians flew around the monster, diving in and out, making hit and run attacks and managed to escape the angry abnormal accountant's clutches. The boys circled his head in unison and went in for the kill delivering four simultaneous blows to the monster's forehead.

It was a kayo. The monster's eyes rolled back into his head revealing only the whites. He gave a wounded shriek and dropped into the water with a big splash. Seeing his huge body floating motionless in the water, Ace, Gene, Peter and Paul flew back to the ferry and landed on the deck amongst hundreds of cheering ferry boat riders.

I watched as tons of screaming girls (who somehow managed to get aboard once they heard Kiss was there), surrounded the conquering heroes and carried them down below for an impromptu party. As for me, I quietly watched as tug boats encircled the monsterous accountant's body and began

The boys circled his head in unison and went in for the kill delivering four simultaneous blows to the monster's forehead.

Barry Levine/Mirage



Neil Zlozower/Mirage

They flew off the deck before anyone had time to remember what they looked like without their makeup...

Barry Levine/Mirage

I heard hundreds of giggling females as four masculine voices boomed out in a happy bravado.

pushing it out to sea.

Tears flew down my cheeks and I prayed a silent prayer for my now digested Zelda. Just then I felt another tapping on my shoulder and I turned away to find the Puerto Rican hot dog vender pointing at me and screaming away in Spanish to two hefty - looking Port Authority policemen. Before I had time to utter a single word in my defense, I was dragged down below to the brig.

From my cell I could hear the cacophony from a Kiss party somewhere close by. I heard hundreds of giggling females as four masculine voices boomed out in a happy bravado. I was pretty depressed to say the least. I was so depressed I was staring up at the ceiling trying to decide where I could string my belt so I could hang myself when a warm glow filled the room and I felt my heart race with adrenalin and I looked over at my cell door to see one of the happiest sights in my life.

A dripping wet Zelda stood in front of the bars smiling at me. My anger melted and my heart grew warm with love. "Well at least I'll have something to tell my grandchildren," she said as she took my hand in hers. "Hmmmm," I thought growing more excited with every beat of my heart. "Now's the perfect time to ask her for a date!"□

BABYS

(continued from page 31)

to any other British band. It's just that we came out of the same environment and that environment produces that type of people and that type of music. We love those bands and we've been influenced by the whole existence of that generation and that type of music.

HP: Do you feel that your music can be put in any one category?

Michael: Nah — far from it. One of the main reasons that we call ourselves The Babys is to avoid categorizations. I mean, because the name means nothing...

HP: Who chose it?

Michael: We all did — together. We were sitting around in a cafe in London trying to find a name for the band and to be real frank with you, it was becoming a real pain in the ass. So eventually we decided to go the other way and look for something really off the wall. Obviously we succeeded in finding it...

HP: Do you feel that by calling yourselves The Babys, it gives the impression that the music is geared toward a younger audience?

Michael: We don't care whether the audience is 8 or 80. We're there for people who want to leave the shit outside the theatre and come in and just forget everything. Basically we're a fun loving, party spirited group. We don't want the audience to sit down and hold their breath for two hours waiting for a bum note or wait for us to play magnificent pieces of music cause that's not our style at all. The rock business thrives on youth — whether it's teen-aged kids or older kids — it really doesn't make any difference. A lot of people will say 'Well, you're called The Baby's — let's cut out the crap lads, you're into the Bay City Rollers, aren't you?' What can you say?

We can say 'Here we are — we're a show, we're four people with our own way of life and if you like it that's what it's for.' If you want to knock it — it wasn't really put there for that purpose. I honestly don't give a damn about the people who sit around and say 'Yeah man, you know—' I'm really into more complicated stuff' and put down teenagers with the air that they were never one themselves. People are quick to forget that when the Eagles broke, their audience was the same age as the Bay City Rollers' fans are today. The Rolling Stones and Zeppelin fans were in their late teens. It always takes longer to reach the older age group because they seem a little worried about whether their dignity will remain intact if they admit to liking it. So we'll probably become the current band to knock...

HP: Does that concern you?

Michael: It doesn't bother us at all. I think it's part of the hurdles. You can't hope to succeed without realizing that you have to cross it. You have to win that respect, there's no way around serving your apprenticeship.

HP: What kind of guitars do you use?

Michael: Black ones...

HP: What kind of black ones...

Michael: I don't know the make. There's a vast assortment — I don't even know how many guitars we have, but we've got a lot. To me it's a piece of wood with strings on it and I play whatever someone hands me. I don't know what sort of keyboards I use either.

HP: What about tri-phonic am-

plification? Did you invent it?
Michael: One night I got a bit cosmic and I hit upon the extraordinary idea of splitting the guitar into stereo, so that there's a left and a right side, and then splitting half the stereo again so that I had three different amplifiers with three totally different sounds. Two had a phased type of sound, with reverb and echo and all sorts of choruses on my rhythm pickup and on the lead pickup I'd have a totally sustained, cranked-up, heavy plain guitar sound. By moving a switch on the guitar I can get all three amplifiers with the three different sounds simultaneously and it'll go right across the stage.

I also have all that monitored so I get it from every angle of the stage and it has the most unbelievable sound. But I don't feel that the full effects will be felt until we use a different type of PA system. On this last tour we used a really good system and we kept it in mono because if you're sitting on one side of the audience and the sound is coming through stereo speakers then you'll only hear half the band. It's gotten so complicated that I've become jaded about the whole thing. If my guitar assistants and keyboard mechanics ever leave me I'll be lost — I won't know how to get it together again. They have to set it up when they come to my house. I just look at all the wires and think 'My God — spaghetti junction.'

HP: How long does it take to set up?
Michael: They do it in remarkably short time ... they can do it faster than I can make a cup of tea. The keyboards take a whole day however, because they have to be tuned before every gig. With all those people taking care of my equipment all I have to worry about is going out on stage and delivering. It's a luxury to get jaded about your equipment — there were times that there wasn't anything I didn't know about the guitar, or any instrument I was involved with.

HP: Is writing material something the band does together or do you work separately?
Michael: John likes to write the lyrics because he likes to sing his own words. I'm not very good at writing lyrics, I'm more into writing the music. John and I started off as a songwriting team and then the others came in and now everybody's got things to contribute.

HP: Can you write at any time?
Michael: We write at the oddest times. When we worked on 'Give Me Your Love,' we all were in a little rehearsal room. John stepped out for a few moments but we were having too much fun to stop playing so we kept on going and by the time he returned, we had virtually finished the whole song. Other times John has come up with a completely finished number. I sit at home writing — I've probably got 10,000 unfinished melodies sitting around.

HP: Why did you choose 'Isn't It Time' (not a Babys' original) as the single?
Michael: Ron Nevison — our producer — told us that some people had sent him a demo that he thought we'd be interested in so we listened to it. We weren't sure about the song at first but we gave it a try and funnily enough, as soon as we got a few tracks down we knew that it was going to be a hit single. We had never had a top 10 hit before — but we knew that this was one...

HP: Do you prefer doing your own material?
Michael: Not really. It doesn't really matter who writes it because when you get out there on stage you're going to play it your own way anyhow.

HP: Had you all been playing with other bands before you got together?
Michael: Yes, but I don't think they were really relevant. Tony was playing with a group called Strider and before that he was with Spontaneous Combustion. John came to the U.S. for a few months many years ago and played with The Boys in Cleveland. We all played with bands in England that hadn't had any real success; we had been trying for *years* before we met each other. I wanted to put a band together because I was fed up with joining ready-made bands that I didn't feel I had any roots in. So when John and I met in a London pub, and discussed things over a drinking contest, we decided to form the group. Then it took us ages to find Tony — after that we auditioned at least 300 drummers before Wally joined the group.

HP: Being English — how do you feel about "punk" rock?
Michael: I don't like or dislike it — I find it very interesting. I'm actually fascinated by it because it's a social thing from home. I must say that there's a difference of opinion within the group and perhaps I've been very opposed to it. I wouldn't really want to be labeled as a punk because it would be mis - representative to us and to the punks. You have to realize that the vast majority of English talent is here in America, or works the American market; consequently you're left with a void in England. English bands can't make a living there so they don't want to work there, or they can't afford to make the kind of money that it takes to pay the overhead...

HP: Is that why you're here?
Michael: Partly. It would mean an awful lot to us to be really big in England, but what could we do if we were? The biggest gigs you play there are 3,000 seats and the money is going to come to a tenth of paying the cost of putting on the show that the audience wants to see. It's just not a good deal financially. But it's a different thing for the punks. They don't seem to have the same sort of overhead — they don't carry monstrous amounts of equipment and entourages the way we do, and they don't even really play in theatres. They're a bunch of angry young men, which I've always applauded, and it's interesting that they stand up and make their social statement which is basically anti - music — they're using music as their vehicle.

That's fair enough — there's room for everybody but it's not my type of thing. I've listened to a lot of it and I've seen the Sex Pistols but I can't get into it on a musical basis. I can see its need and, with the void in England existing, I can see the punks realizing it and taking advantage of it but unfortunately I find too many flaws. They say 'this is bad and we don't like it' but I don't see any alternative being offered. The four of us all fought our way out of the streets so we know all about that. We just don't shout about it...

HP: What's next for The Babys?
Michael: Well — we took a vote on it and we thought we'd like to climb Mt. Everest...□

Lynn Goldsmith

THE HOTTEST THING IN "T's"!

RAINBOW GLITTER TRANSFERS

Only $1

SELLING IN STORES FOR $2.00

Each design flashes a rainbow of glitter colors! Goes with any outfit!

Here's an incredible opportunity to get today's hottest pop fashion for half-price! Rainbow Glitter Transfers are one of the most visually exciting ideas ever. Not only does it have today's top graphic designs . . . eye-catching glitter throughout . . . but each transfer contains a genuine rainbow of colors—greens, yellows, blues, reds, and every shade in between—subtly blending into each other . . . all combined into the utlimate mind-blowing traffic-stopper! These super transfers are still selling nationally in stores for $2.00. Get them now, through this special offer for only a buck! Save even more with our quantity discounts. Mail coupon now.

RAINBOW GLITTER TRANSFERS LOOK GREAT ON ANY COLOR SHIRT!

© 1977 Encore House, Inc., Roberts Lane, Glen Head, NY 11545

MAIL THIS NO-RISK COUPON TODAY!

ENCORE HOUSE, Dept. RGT–26
Roberts Lane, Glen Head, NY 11545

Please send me the super Rainbow Glitter Transfers ordered below, at **$1 each—or less!** Note quantity of each design desired.

206	232	280	348	390
209	252	309	359	391
211	253	327	371	396
214	277	332	376	397

TOTAL NUMBER OF TRANSFERS ____

1—$1	12—$8.57 (less than 72¢ each)
3—$2.57	
5—$3.97	24—$14.47 (less than 61¢ each)
7—$5.37	
10—$7.57	

Cost of Transfers	
NYS residents add sales tax	
Post. & Handling	.50
TOTAL ENCLOSED	

Name_____ Age_____

Address_____ Apt. #_____

City_____ State_____ Zip_____

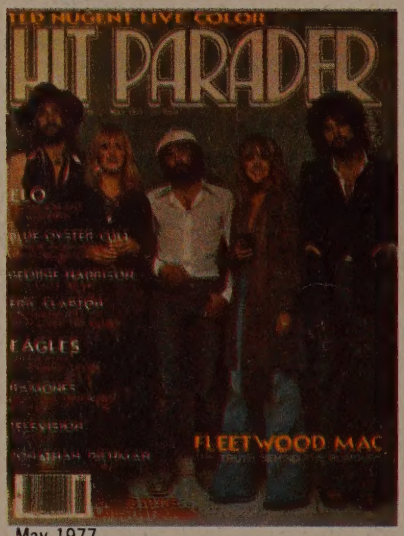
HIT PARADER BACK COPIES

Jan. 1977

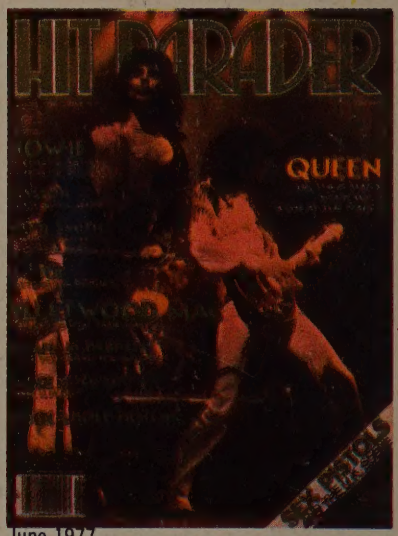
Feb. 1977

March 1977

April 1977



May 1977



June 1977

July, 1977
Genesis - Scope And Vision
Paranoid Floyd - Fear on the Farm and more about "Animals"
Hit Parader Interview: Tom Verlaine
They're Back - Led Zeppelin On Tour
Footnotes On Rock Stars

August, 1977
Fleetwood Mac, The Enigma
Boston's Success Story
Hit Parader Interview: Bruce Springsteen
Led Zeppelin - The Story Behind The Postponement
Peter Gabriel - Waiting For The Big One

September, 1977
Peter Frampton - How's He Doing?
The Rolling Stones In Toronto
Hit Parader Interview: Kiki Dee
The Atlanta Rhythm Section
The Ramones Leave Home

October, 1977
The Beatles - A Brief History
Emerson, Lake & Palmer - Doing Their Own Four Things In A Big Way
Joe Walsh - From Measles To Eagles
Hit Parader Interview: Iggy Pop
Bob Seger - Cult Hero Turned Household Word

November, 1977
Backstage Food - What Rockstars Eat During The Drum Solos
Hit Parader Interview: Ted Nugent
Bad Company's Simon Kirke
Emerson, Lake And Palmer - 72,000 Watts Of Power
Gregg Allman - At The Crossroads

December, 1977
Hit Parader Interview: Mick Jagger
Hall And Oates - Meet The Challenge
Carly Simon - Has To Be Inspired
Bryan Ferry - In With The In Crowd
On The Road With Led Zep - Part II

also available

$1.00 per copy
$5.00 any six
$7.00 any nine
$9.00 all twelve

If you are ordering back issues why not consider a money-saving subscription? See the subscription ad in this issue.

HIT PARADER, Dept. HP178
CHARLTON BUILDING, DERBY, CONN. 06418

Enclosed is $..... (Canada Add 25% - 50% Foreign)
Please rush me the following back issues:

☐ JAN 1977 ☐ JULY 1977
☐ FEB 1977 ☐ AUG 1977
☐ MAR 1977 ☐ SEPT 1977
☐ APR 1977 ☐ OCT 1977
☐ MAY 1977 ☐ NOV 1977
☐ JUNE 1977 ☐ DEC 1977

Name.....

Address.....

City.....*State*.....*Zip*.....